



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

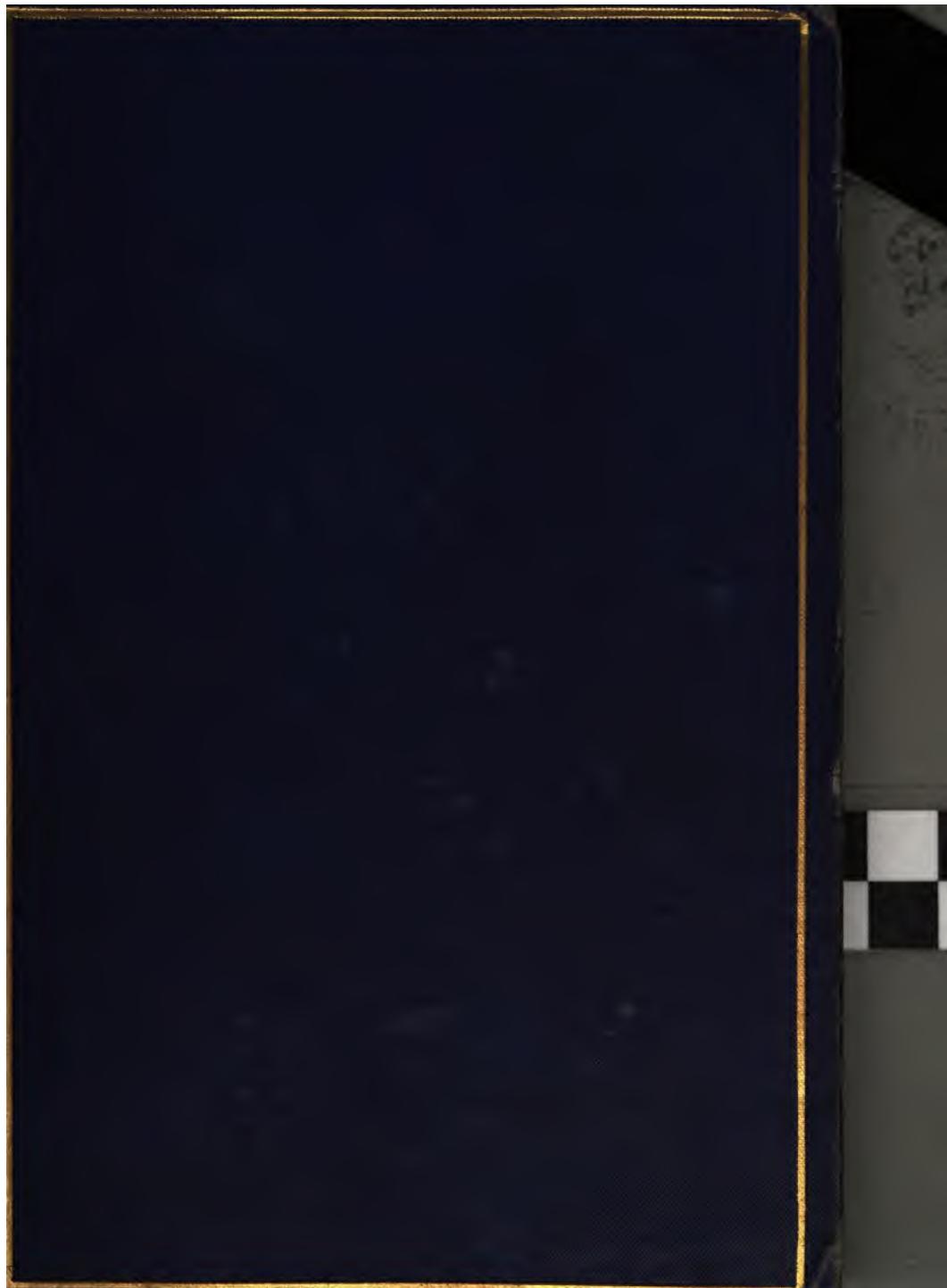
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>









A NOTE
ON
CHARLOTTE BRONTE

WORKS BY MR. SWINBURNE.

The Queen Mother and Rosamond. Fcp. 8vo. 5s.

Atalanta in Calydon.

A New Edition. Crown 8vo. 6s.

Chastelard:

A Tragedy. Fcp. 8vo. 7s.

Poems and Ballads.

Fcp. 8vo. 9s.

Notes on 'Poems and Ballads.' 8vo. 1s.

William Blake.

A Critical Essay. With Facsimile Paintings. Demy 8vo. 16s.

Songs before Sunrise.

Crown 8vo. 10s. 6d.

Bothwell:

A Tragedy. Two Vols. crown 8vo. 12s. 6d.

George Chapman.

An Essay. Crown 8vo. 7s.

Songs of Two Nations.

Crown 8vo. 6s.

Essays and Studies.

Crown 8vo. 12s.

Erechtheus:

A Tragedy. Crown 8vo. 6s.

Note of an English Republican on the Muscovite Crusade. 8vo. 1s.

CHATTO & WINDUS, Piccadilly, W.

A NOTE
ON
CHARLOTTE BRONTË

BY

ALGERNON CHARLES SWINBURNE



London
CHATTO & WINDUS, PICCADILLY
1877

All rights reserved

610 ~ 72 .

LONDON : PRINTED BY
SPOTTISWOODE AND CO., NEW-STREET SQUARE
AND PARLIAMENT STREET

A NOTE
ON
CHARLOTTE BRONTE.

THE priceless contribution to our knowledge of one of the greatest among women, for which the thanks of all students who have at heart the honour of English literature are due to Mr. Wemyss Reid, had on its first appearance the singular good fortune to evoke from a weekly paper of much literary and philosophic pretension one of the most profound and memorable remarks ever

put forth even in the columns of the contemporary *Spectator*. On the 11th of November, 1876, there appeared in that quarter a written assurance that its literary critic did actually 'agree with this biographer' in thinking that the works of Charlotte Brontë 'will one day again be regarded as evidences of exceptional intellectual power.' The present writer for once feels himself emboldened to express in his turn his own agreement with this critic in the opinion that they not impossibly may; he will even venture to avow his humble conviction that they may with no great show of unreason be expected to outlive the works of some few at least among the female immortals of whom the happy present hour is so more than seasonably prolific; to be read with delight and

A NOTE
ON
CHARLOTTE BRONTE

women, whose names make up with Mrs. Browning's the perfect trinity for England of highest female fame, is one which even the prodigal Genius or God who presided at her birth could not or would not accord to the passionate and lyric-minded poetess. It is possibly the very rarest of all powers or faculties of imagination applied to actual life and individual character; I can trace it in no living English authoress one half so strongly or so clearly marked as in the work of the illustrious and honoured lady—honoured scarcely more by admiration from some quarters than by obloquy from others—to whom we owe the over-true story of 'Joshua Davidson,' and the worthiest tribute ever yet paid to the memory of Walter Savage Landor. But in

Charlotte and Emily Brontë this innate personal quality was manifested, as far as my knowledge or power of comparison extends, at a quite incomparable degree of excellence; of perfection, I would have written, but for the fear of giving too Irish a turn to the parting phrase of my sentence. It is a quality as hard to define as impossible to mistake; even the static and dynamic terms of definition so freely and scientifically misused in the latest school of feminine romance would scarcely help us much towards an adequate apprehension or expression of it. But its absence or its presence is or should be anywhere and always recognisable at a glance, whether dynamic or merely static, of a skilful or unskilful eye to discern the systole from the diastole of human com-

panionship—or even of inhuman jargon. The crudest as the most refined pedantry of semi-science, tricked out at second hand in the freshest or the stalest phrases of archaic schoolmen or neologic lecturers that may be swept up from the dustiest boards or picked up under the daintiest platforms irradiated or obfuscated by new lamps or old, will avail nothing to guide any possible seeker on the path towards an exploration by physical analysis or metaphysical synthesis of the source or the process, the fountain or the channel or the issue, of this subtle and infallible force of nature—the progress from the root into the fruit of this direct creative instinct. Yet thus far, perhaps, we may reasonably attempt some indication of the difference which divides pure

genius from mere intellect as by a great gulf fixed ; the quality of the latter, we may say, is constructive, the property of the former is creative. Adam Bede, for instance, or even Tito Melema, is an example of construction—and the latter is one of the finest in literature ; Edward Rochester and Paul Emanuel are creations. And the inevitable test or touchstone of this indefinable difference is the immediate and enduring impression set at once and engraved for ever on the simplest or the subtlest mind of the most careless or the most careful student. In every work of pure genius we feel while it is yet before us—and if we cease for a little to feel when out of sight of it for awhile, we surely feel afresh each time our sight of it is renewed—the sense

of something inevitable, some quality incorporate and innate, which determines that it shall be thus and not otherwise ; and we need not the ‘illative sense’ of Dr. Newman’s invention to teach us ‘the grammar of assent’ to the matter proposed to us as subject or as object for our imaginative belief. Belief, and not assent, it is that we give to the highest.

There is no surer test as there can be no higher evidence than this of that imperative and primary genius which holds its power in fee of no other mind, which derives of no foreign stream through the conduit of no alien channel. Perhaps we may reasonably divide all imaginative work into three classes ; the lowest, which leaves us in a complacent

mood of acquiescence with 'the graceful or natural inventions and fancies of an honest and ingenious workman, and in no mind to question or dispute the accuracy of his transcript from life or the fidelity of his design to the modesty and the likelihood of nature; the second, of high enough quality to engage our judgment in its service, and make direct demand on our grave attention for deliberate assent or dissent; the third, which in the exercise of its highest faculties at their best neither solicits nor seduces nor provokes us to acquiescence or demur, but compels us without question to positive acceptance and belief. Of the first class it would be superfluous to cite instances from among writers of our own day, not undeserving of serious respect and of genuine gratitude for much

honest work done and honest pleasure conferred on us. Of the second order our literature has no more apt and brilliant examples than George Eliot and George Meredith. Of the third, if in such a matter as this I may trust my own instinct—that last resource and ultimate reason of all critics in every case and on every question — there is no clearer and more positive instance in the whole world of letters than that supplied by the genius of Charlotte Brontë.

I do not mean that such an instance is to be found in the treatment of each figure in each of her great three books. If this could accurately be said, it could not reasonably be denied that she might justly claim and must naturally assume that seat by the

side of Shakespeare which certain critics of the hour are prompt alike to assign alternately to the author of 'Adam Bede' and to the author of 'Queen Mary.' Only in the eyes of such critics as these, or in the glassy substitutes which serve their singular kind as proxies for a human squint, will it seem to imply a want of serious interest and respect in the former direction, of loyal and grateful admiration in the latter, if I confess that to my unaided organs and limited capacities of sight the one comparison appears as portentously farcical as the other in its superhuman or subsimious absurdity ; that I should find it as hard an article of religion to digest and assimilate into the body of a living faith, which bade me believe in the assumption of the goddess as

that which bade me believe in the ascension of the god to complete the co-eternal and co-equal personality of English genius at its highest apogee, in its triune and bisexual apotheosis. But, without putting in a claim for the author of '*Jane Eyre*' as qualified to ascend the height on which a minority of not overwise admirers would fain enthrone a demigoddess of more dubious divinity than hers, I must take leave to reiterate my conviction that no living English or female writer can rationally be held her equal in what I cannot but regard as the highest and the rarest quality which supplies the hardest and the surest proof of a great and absolute genius for the painting and the handling of human characters in mutual relation and reaction. Even the glorious mistress of all

forms and powers of imaginative prose, who has lately left France afresh in mourning— even George Sand herself had not this gift in like measure with those great twin sisters in genius who were born to the stern and strong-hearted old Rector of Haworth.

The gift of which I would speak is that of a power to make us feel in every nerve, at every step forward which our imagination is compelled to take under the guidance of another's, that thus and not otherwise, but in all things altogether even as we are told and shown, it was and it must have been with the human figures set before us in their action and their suffering ; that thus and not otherwise they absolutely must and would have felt and thought and

spoken under the proposed conditions. It is something for a writer to have achieved if he has made it worth our fancy's while to consider by the light of imaginative reason whether the creatures of his own fancy would in actual fact and life have done as he has made them do or not; it is something, and by comparison it is much. But no definite terms of comparison will suffice to express how much more than this it is to have done what the youngest of capable readers must feel on first opening '*Jane Eyre*' that the writer of its very first pages has shown herself competent to do. In almost all other great works of its kind, in almost all the sovereign masterpieces even of Fielding, of Thackeray, of the royal and imperial master, Sir Walter

Scott himself—to whose glorious memory I need offer no apology for the attribution of epithets which I cannot but regret to remember that even in their vulgar sense he would not have regarded as other than terms of honour—even in the best and greatest works of these our best and greatest we do not find this one great good quality so innate, so immanent as in hers. At most we find the combination of event with character, the coincidence of action with disposition, the coherence of consequences with emotions, to be rationally credible and acceptable to the natural sense of a reasonable faith. We rarely or never feel that, given the characters, the incidents become inevitable; that such passion must needs bring forth none other than such

action, such emotions cannot choose but find their only issue in such events. And certainly we do not feel, what it seems to me the highest triumph of inspired intelligence and creative instinct to succeed in making us feel, that the mainspring of all, the central relation of the whole, ‘the very pulse of the machine,’ has in it this occult inexplicable force of nature. But when Catherine Earnshaw says to Nelly Dean, ‘I *am* Heathcliff!’ and when Jane Eyre answers Edward Rochester’s question, whether she feels in him the absolute sense of fitness and correspondence to herself which he feels to himself in her, with the words which close and crown the history of their twin-born spirits—‘To the finest fibre of my nature, sir’—we feel to the finest fibre

of our own that these are no mere words. On this ground at least it might for once be not unpardonable to borrow their standing reference or illustration from that comparative school of critics whose habit of comparison we have treated with something less than respect, and say, as was said on another score of Emily Brontë in particular by Sydney Dobell, in an admirable paper which we miss with regret and with surprise from among the costly relics of his genius, so lovingly set in order and so ably lighted up by the faithful friendship and the loyal intelligence of Professor Nichol —that either sister in this single point ‘has done no less’ than Shakespeare. As easily might we imagine a change of the mutual relations between the characters of Shake-

speare as a corresponding revolution or reversal of conditions among theirs.

If I turn again for contrast or comparison with their works to the work of George Eliot, it will be attributed by no one above the spiritual rank and type of Pope's representative dunces to irreverence or ingratitude for the large and liberal beneficence of her genius at its best. But she alone among our living writers is generally admitted or assumed as the rightful occupant, or at least as the legitimate claimant, of that foremost place in the front rank of artists in this kind which none can hold or claim without challenging such comparison or such contrast. And in some points it is undeniable that she may

claim precedence, not of these alone, but of all other illustrious women. Such wealth and depth of thoughtful and fruitful humour, of vital and various intelligence, no woman has ever shown—no woman perhaps has ever shown a tithe of it. In knowledge, in culture, perhaps in capacity for knowledge and for culture, Charlotte Brontë was no more comparable to George Eliot than George Eliot is comparable to Charlotte Brontë in purity of passion, in depth and ardour of feeling, in spiritual force and fervour of forthright inspiration. It would be rather a rough and sweeping than a loose or inaccurate division which should define the one as a type of genius distinguished from intellect, the other of intellect as opposed to genius. But it would, as I

venture to think, be little or nothing more or less than accurate to recognise in George Eliot a type of intelligence vivified and coloured by a vein of genius, in Charlotte Brontë a type of genius directed and moulded by the touch of intelligence. No better test of this distinction could be desired than a comparison of their respective shortcomings or failures. These will serve, by their difference in kind and import, in quality and in weight, to show the depth and width of the great gulf between pure genius and pure intellect, even better than a comparison of their highest merits and achievements.

That great genius is liable to great error the world has ever been willing, if not more

than willing, to admit ; that great genius not equally balanced by great intellect is not one half as liable to go one half as wrong as intellect unequally counterpoised by genius, is a truth less popular and less familiar, but neither less important nor less indisputable. That Charlotte Brontë, a woman of the first order of genius, could go very wrong indeed, there are whole scenes and entire characters in her work which afford more than ample proof. But George Eliot, a woman of the first order of intellect, has once and again shown how much further and more steadily and more hopelessly and more irretrievably and more intolerably wrong it is possible for mere intellect to go than it ever can be possible for mere genius. Having no taste for the dissection of dolls, I shall leave Daniel Deronda

in his natural place above the ragshop door ; and having no ear for the melodies of a Jew's harp, I shall leave the Spanish Gipsy to perform on that instrument to such audience as she may collect. It would be unjust and impertinent to dwell much on Charlotte Brontë's brief and modest attempts in verse ; but it would be unmanly and unkindly to touch at all on George Eliot's ; except indeed to remark in passing that they are about equally commendable for the one and for the other of those negative good qualities which I have commended in Miss Brontë's. And from this point of difference, if from no other point here discernible, those who will or who can learn anything may learn a lesson in criticism which may perhaps be worth laying to heart : that genius, though it can

put forth no better claim than intellect may assert for itself to share the papal gift of infallibility, is naturally the swifter of the two to perceive and to retrieve its errors. Where genius takes one false step in the twilight and draws back by instinct, intelligence once misguided will take a thousand without the slightest diffidence ; will put its best foot foremost in the pitchy darkness, step out gallantly through all brakes and quagmires till stuck fast up to the middle, and higher yet, in some blind Serbonian bog of blundering presumption, and thence will not improbably strike up a psalm of hoarse thanksgiving or shrill self-gratulation, to be echoed from afar by the thousand marshy throats of a Mæotian or Bœotian frog concert, for the grace here given it to have set a triumphant foot on the

solid rock, and planted a steady flagstaff on the splendid summits of supreme and unsurpassable success.

But we will follow neither the brief excursions of tentative and self-distrustful genius, nor the long aberrations of belated and self-confident intelligence, across any line of country never made for them to traverse and return with any trophies of the chase. Britomartis or Bradamante, on her most desperate and forlorn adventure, has a claim at least on the compassionate forbearance of every good knight-errant who may have ridden on the like or any such other quest; and even the felon Sir Breuse ans Pitié might be moved by some momentary throb of chivalrous condolence at

the pitiful and unseemly spectacle of an Amazon thrown sprawling over the crupper of her spavined and spur-galled Pegasus. It is on ground proper to either or common to both that we will compare the pace and action, the blood and the wind and the staying power, of either steed entered for this race. And first we will examine, dropping our equine metaphor before we have ridden it to death, what may be the very gravest flaws or shortcomings perceptible in the work of Charlotte Brontë. So doing, I believe that any loyal and capable critic will as surely find as he will joyfully admit that her failures never affect the central and radical quality of that work. The heart of it is always whole; its 'outskirts or extremities alone, perhaps only its dress and decorations, are

in any degree impaired. Take the first work of her genius in its ripe fullness and freshness of new fruit; a twig or two is twisted or blighted of the noble tree, a bud or so has been nipped or cankered by adverse winds or frost; but root and branch and bole are all straight and strong and solid and sound in grain. Whatever in 'Jane Eyre' is other than good is also less than important. The accident which brings a famished wanderer to the door of unknown kinsfolk might be a damning flaw in a novel of mere incident; but incident is not the keystone and commonplace is not the touchstone of this. The vulgar insolence and brutish malignity of the well-born guests at Thornfield Hall are grotesque and incredible in speakers of their imputed station; these

are the natural properties of that class of persons which then supplied, as it yet supplies, the writers of such articles as one of memorable infamy and imbecility on ‘Jane Eyre’ to the artistic and literary department of the ‘Quarterly Review.’ So gross and grievous a blunder would entail no less than ruin on a mere novel of manners ; but accuracy in the distinction and reproduction of social characteristics is not the test of capacity for such work as this. That test is only to be found in the grasp and manipulation of manly and womanly character. And, to my mind, the figure of Edward Rochester in this book remains, and seems like to remain, one of the only two male figures of wholly truthful workmanship and vitally heroic mould ever carved and coloured

by a woman's hand. The other it is superfluous to mention ; all possible readers will have uttered before I can transcribe the name of Paul Emanuel.

And now we must regretfully and respectfully consider of what quality and what kind may be the faults which deform the best and ripest work of Charlotte Brontë's chosen rival. Few or none, I should suppose, of her most passionate and intelligent admirers would refuse to accept 'The Mill on the Floss' as on the whole at once the highest and the purest and the fullest example of her magnificent and matchless powers—for matchless altogether, as I have already insisted, they undoubtedly are in their own wide and fruitful field of work. The first two-thirds of the

book suffice to compose perhaps the very noblest of tragic as well as of humorous prose idyls in the language; comprising, as they likewise do, one of the sweetest as well as saddest and tenderest as well as subtlest examples of dramatic analysis—a study in that kind as soft and true as Rousseau's, as keen and true as Browning's, as full as either's of the fine and bitter sweetness of a pungent and fiery fidelity. But who can forget the horror of inward collapse, the sickness of spiritual reaction, the reluctant incredulous rage of disenchantment and disgust, with which he first came upon the thrice unhappy third part? The two first volumes have all the intensity and all the perfection of George Sand's best work, tempered by all the simple purity and interfused with all the stainless pathos of Mrs.

Gaskell's ; they carry such affluent weight of thought and shine with such warm radiance of humour as invigorates and illuminates the work of no other famous woman ; they have the fiery clarity of crystal or of lightning ; they go near to prove a higher claim and attest a clearer right on the part of their author than that of George Sand herself to the crowning crown of praise conferred on her by the hand of a woman even greater and more glorious than either in her sovereign gift of lyric genius, to the salutation given as by an angel indeed from heaven, of 'large-brained woman and large-hearted man.' And the fuller and deeper tone of colour combined with greater sharpness and precision of outline may be allowed to excuse the apparent amount of obliga-

tion—though we may hardly see how this can be admitted to explain the remarkable reticence which reserves all acknowledgment and dissembles all consciousness of that sufficiently palpable and weighty and direct obligation—to Mrs. Gaskell's beautiful story of 'The Moorland Cottage'; in which not the identity of name alone, nor only their common singleness of heart and simplicity of spirit, must naturally recall the gentler memory of the less high-thoughted and high-reaching heroine to the warmest and the worthiest admirers of the later-born and loftier-minded Maggie; though the hardness and brutality of the baser brother through whom she suffers be the outcome in manhood as in childhood of mere greedy instinct and vulgar egotism, while the full

eventual efflorescence of the same gracious qualities in Tom Tulliver is tracked with incomparable skill and unquestionable certitude of touch to the far other root of sharp narrow self-devotion and honest harsh self-reliance.

'So far, all honour ;' as Phraxanor says of Joseph in the noble poem of Mr. Wells. But what shall any one say of the upshot ? If we are really to take it on trust, to confront it as a contingent or conceivable possibility, resting our reluctant faith on the authority of so great a female writer, that a woman of Maggie Tulliver's kind can be moved to any sense but that of bitter disgust and sickening disdain by a thing—I will not write, a man—of Stephen

Guest's; if we are to accept as truth and fact, however astonishing and revolting, so shameful an avowal, so vile a revelation as this; in that ugly and lamentable case, our only remark, as our only comfort, must be that now at least the last word of realism has surely been spoken, the last abyss of cynicism has surely been sounded and laid bare. The three master cynics of French romance are eclipsed and distanced and extinguished, passed over and run down and snuffed out on their own boards. To the rosy innocence of Laclos, to the cordial optimism of Stendhal, to the trustful tenderness of Mérimée, no such degradation of female character seems ever to have suggested itself as imaginable. Iago never flung such an imputation on

all womanhood ; Madame de Merteuil would never have believed it. For a higher view and a more cheering aspect of the sex, we must turn back to these gentler teachers, these more flattering painters of our own ; we must take up ‘*La Double Méprise*’—or ‘*Le Rouge et le Noir*’—or ‘*Les Liaisons Dangereuses*.’

But I for one am not prepared or willing to embrace a belief so much too degrading and depressing for the conception of those pure and childlike souls. My faith will not digest at once the first two volumes and the third volume of ‘*The Mill on the Floss*’ ; my conscience or credulity has not gorge enough for such a gulp. Whatever capacity for belief is in me I

find here impaled once more as on the horns of that old divine's dilemma between the irreconcilable attributes of goodness and omnipotence in the supposed Creator of suffering and of sin. If the one quality be predicable, the other quality cannot be predicable of the same subject. As between $\chi \alpha i v \eta$ and $\pi o i v \eta$, we must choose. Lady Percy on the lap of Falstaff, bidding him patch up his old body for heaven ; Miranda nestling in the arms of Trinculo ; Virgilia seeking consolation for her husband's exile in the rival devotion of Brutus and Sici-nius ; Desdemona finding refuge from her troubles on the bosom of Roderigo—could no longer pretend to be the widow of Hot-spur, the bride of Ferdinand, the wife of the noblest Roman, the fellow-martyr of the

nobler Moor. No higher tribute can be claimed and no deeper condemnation can be incurred by perverse or intermittent genius than is conveyed or implied in such comparisons as these. The hideous transformation by which Maggie is debased—were it but for an hour—into the willing or yielding companion of Stephen's flight would probably and deservedly have been resented as a brutal and vulgar outrage on the part of a male novelist. But the man never lived, I do believe, who could have done such a thing as this: as the man, I should suppose, does not exist who could make for the first time the acquaintance of Mr. Stephen Guest with no incipient sense of a twitching in his fingers and a tingling in his toes at the notion of any con-

tact between Maggie Tulliver and a cur so far beneath the chance of promotion to the notice of his horsewhip, or elevation to the level of his boot.

Here then is the patent flaw, here too plainly is the flagrant blemish, which defaces and degrades the very crown and flower of George Eliot's wonderful and most noble work; no rent or splash on the raiment, no speck or scar on the skin of it, but a cancer in the very bosom, a gangrene in the very flesh. It is a radical and mortal plague-spot, corrosive and incurable; in the apt and accurate phrase of Rabelais, 'an enormous solution of continuity.' The book is not the same before it and after. No washing or trimming, no pruning or purging, could eradicate or efface it; it could only be removable

by amputation and remediable by cautery. It is even a worse offence against ethics, a more grievous insult to the moral sentiment or sense, because more deliberate and elaborate, than the two actual and unpardonable sins of Shakespeare: the menace of unnatural marriage between Oliver and Celia, and again between Isabella and her 'old fantastical duke of dark corners.' Scandalous and injurious as these vile suggestions are, they are yet but as hasty blots dropped by an impatient hand, as crude excrescences which may be pared and leave no scar, as broken hints of a bad dream which the waking memory may be fain and able to forget, to shake off it and be clean again; retaining no thought of Rosalind's cousin but as she first came into

the forest of Arden, of Claudio's sister but as she first was enrolled among the votarists of St. Clare.

Far otherwise it is with the poor noble heroine so strangely disgraced and disrowned of natural honour by the strong and cruel hand which created her ; and which could not redeem or raise her again, even by the fittest and noblest of all deaths conceivable, from the mire of ignominy into which it had been pleased to cast her down or bid her slip at the beck and call of a counter-jumping Antinous, a Lauzun of the counting-house, as vulgar as Vivien and as mean as the fellow who could gloat on the prospective degradation and anticipated unhappiness of a woman he forsooth had loved,

under the wholly impossible condition of an utterly unimaginable hypothesis that the unfortunate young lady, who had at least the good fortune to escape the miserable ignominy of union with such a kinsman, might have declined on a range of lower feelings and a narrower heart than his ; a supposition, as most men would think, beyond the power of omnipotence itself to realise. Surely our world would seem in danger of forgetting, under the guidance and example of its most brilliant literary chiefs, that there are characters and emotions which may not lie beyond the limits of degraded nature, but do assuredly grovel beneath the notice of undegenerate art ; and that of such, most unquestionably,—if any such there be—are the characters and emo-

tions of such reptile amorists as debase by the indecent exposure of their dastardly and rancorous egotism the moral value of such otherwise admirable masterpieces as 'Locksley Hall' and 'The Mill on the Floss.' An eminent historian, notable alike as a reviler of Frenchmen and a champion of Bulgarians, has written a paper to show that the law of honour as understood by our forefathers is an obsolete and artificial invention of depraved or barbarous times; an opinion which may help to explain, if not to justify, his national antipathies and sympathies; and some at least among our living elders in the field of imaginative letters would seem to have adopted, with more than historic ardour, a creed which nullifies the foolish traditions and explodes the simple doctrines

of superstitious chivalry. Yet I for one, though not like to feel personally aggrieved or even ungratified by the most extravagant of English compliments addressed to France, should be sorry to suppose that it was even yet a taste exclusively reserved for men with French blood in their veins or French sympathies in their hearts, to prefer the old-world principle of mere chivalrous loyalty, of passion self-sacrificed and self-forgetting woman-worship, of knightly folly and faith shown even in the service of a lawless love—or lawless but for the law of honour, that worn-out spiritual mainspring and worthless moral motive of ‘art with poisonous honey stolen from France’—to all the home-made treacle of the Laureate’s morality. Poisonous as to certain tastes may be the

natural passions condoned or consecrated by chivalry, and preposterous in certain eyes as are the conventional principles established or confirmed by its law, I am not reluctant, on behalf of the nation and its creed, to admit that it would be no less difficult to derive from a French origin or refer to a French example the taint of such a distemper as is implied by this distaste, than to inoculate with its infection the spirit of a Frenchman or a gentleman.

No outrage of this kind on womanly loyalty and manly instinct was among the possible errors of Charlotte Brontë's heroic soul. To errors of some gravity that great spirit was indeed liable on more lines than one; her critical judgment, for instance, on Mr. Tenny-

son's 'In Memoriam' was almost as grotesque in its ineptitude as that of M. Taine's very self; and under the gigantic shadow of Balzac's many-featured and colossal empire she would seem, like many if not most English-women, to have come in as it were on the wrong side. The critical faculty in a woman of genius, if not well trained and cultivated with much labour of spiritual husbandry, seems naturally more prone to such flaws and lapses than the learned judgment of an intelligence duly warmed by the suns and watered by the streams of wide and fertilising study can ever claim the slightest excuse or plead the slightest apology for having shown itself at any time to be. Nor can we say that Miss Brontë's more proper and natural faculty of creative imagination was

exempt from its own special chances of error, its own peculiar liabilities to wrong. But from any such error and from any such collapse as those on which we have remarked in others—from all such disloyalty to clear moral law, from all such debasement or degradation of high personal instinct—from all malevolence, from all brutality, from all selfish and vindictive cowardice—from any taint of vile or vulgar or ignoble sympathies, no human spirit was ever more triumphantly delivered—was ever more gloriously free.

Another not insignificant point of difference, though less notable than this, we find in the broad sharp contrast offered by the singular perfection of George Eliot's

earliest imaginative work, with its gracious union of ease and strength, its fullness and purity of outline, its clearness and accuracy of touch, its wise and tender equity, its radiant and temperate humour, its harmony and sincerity of tone, to the doubtful, heavy-gaited, floundering tread of Charlotte Brontë's immature and tentative genius, at its first start on the road to so triumphal a goal as lay ahead of it. No reader of average capacity could so far have failed to appreciate the delicate and subtle strength of hand put forth in the 'Scenes of Clerical Life' as to feel any wonder mingling with his sense of admiration when the same fine and potent hand had gathered its latter laurels in a wider field of work ; but even the wise and cordial judgment which had discerned

the note of power and sincerity perceptible in the crude coarse outlines of ‘The Professor’ may well have been startled and shaken out of all judicial balance and critical reserve at sight of the sudden sunrise which followed so fast on that diffident uncertain dawn. One of the two only women among their contemporaries, who for absolute inspiration of positive genius may without absurdity of anticlimax be named beside Charlotte Brontë and her sister, has told how sudden and how perfect was the conversion wrought by a first reading of the manuscript of ‘Indiana’ on the grim and truculent amity of her first literary tutor and censor, the Rhadamanthine author of ‘Fragoletta’; who certainly, to judge by his own examples of construction, had some

right to pronounce with authority how a novel ought *not* to be written. But the transfiguration of spirit and power revealed by the marvellous advent of the English masterpiece has in it a more splendid sign of miracle than the fiery daybreak of George Sand's.

There is yet a third point of contrast which could not be passed over without such gross and grievous injustice to the very loveliest quality of George Eliot's work as might deservedly expose me to the disgraceful danger of a niche in the temple of ill-fame by the side of those reserved for the representative successors of Messrs. Gifford and Croker. No man or woman, as far as I can recollect, outside the order of poets, has ever written of children with such adorable

fidelity of affection as the spiritual mother of Totty, of Eppie, and of Lillo. The fiery-hearted Vestal of Haworth had no room reserved in the palace of her passionate and high-minded imagination as a nursery for inmates of such divine and delicious quality. There is a certain charm of attraction as well as compassion wrought upon us by the tragic childhood of Jane Eyre; and no study can exceed for exquisite veracity and pathos the subtle and faultless portrait of the child Paulina in the opening chapters of 'Villette'; but the attraction of these is not wholly or mainly the charm of infancy, as felt either in actual fleshly life or in simple reflection from the flawless mirror of loving and adoring genius; it comes rather from the latent suggestion or refraction of the woman yet to be,

struck sharply back or dimly shaded out from the deep glass held up to us of a passionate and visionary childhood. We begin at once to consider how the children in Charlotte Brontë's books will grow up ; it is too evident that they are not there for their own childish sake—a fatal and infallible note of inferiority from the baby-worshipper's point of view. What thickest-headed quarterly section or subdivision of a human dullard ever vexed his pitifully scant quarter of an average allowance of brains with the question how Totty would grow up, and whether or not into a modified likeness of her mother ? She is Totty for ever and ever, a doubly immortal little child, set in the lap of our love for the kisses and the laughter of all time, to the last generation of possible human readers. But

of Paulina we cannot choose but take thought with Lucy Snowe how such ‘a very unique child’ will grow up, and what brighter or darker chances may then bring out in full her terrible incalculable capacity of suffering and of love. And, hard though it may be to determine as with legal precision what strange shape and colour may not be taken by human affections under the pressure of circumstance or the strain of suffering, it is yet so difficult to believe, for instance, in the dread and repulsion felt by a forsaken wife and tortured mother for the very beauty and dainty sweetness of her only new-born child, as recalling the cruel sleek charm of the human tiger who had begotten it, that we are wellnigh moved to think one of the most powerfully and exquisitely written chapters in ‘*Shirley*’

a chapter which could hardly have been written at all by a woman, or for that matter by a man, of however kindly and noble a nature, in whom the instinct or nerve or organ of love for children was even of average natural strength and sensibility. Milton might have conceived such a thing, but certainly not Shakespeare ; or Corneille, but assuredly not Hugo. Motherhood to Charlotte Brontë must have been a more vague and dim abstraction than his camel to the mythical sage of Germany or his seaport to the nautical king of Bohemia. In George Eliot it is the most vivid and vital impulse which lends to her large intelligence the utmost it ever has of the spiritual breath and living blood of genius ; and never had any such a gift more plainly and immediately as from the very heart of heaven.

Most of her men may have been overpraised by her blatant and loose-tongued outriders or pursuivants in the world of letters ; and some also of her women may have been praised at least up to the mark of their deserts ; not one of her little children even can't be. They are good enough to play with the little people of the greatest among poets, from Astyanax down to Mamillius, and onwards again even to that poor ' Petit Paul ' but now baptized as in the tears—' tears such as angels weep '—of our mighty and most loving Master. None among the many and truly great qualities of their illustrious mother seems to me so precious as this one ; so wholly worthy of the more tender tribute paid by men's loving thanks to something other if not lovelier, and sweeter if less rare, than genius.

But saving for her ‘plentiful lack’ of inborn baby-worship I cannot think of any great good quality most proper to the most noble among women which was not eminent in the genius as in the nature of Charlotte Brontë. Take for example neither of her great two masterpieces, but the most unequal and least fortunate of her three great books. Weakest on that very side where the others are strongest, ‘Shirley’ is doubtless a notable example of failure in the central and crucial point of masculine character. Robert Moore is rather dubious than damnable as a study from the male ; but for his brother the most fervent of special pleaders can hardly find much to say on that score. No quainter example of a woman of genius in breeches—and very badly fashioned and badly fitting

breeches too—was ever exhibited by George Sand's very self, in the days when she refused or accorded the gift of a memorial button off her own to the soft petition of the suppliant Heine. Assuredly ‘Louis Moore’ would never have passed muster with the very stolidest of all Swiss as the one unmistakable young man in a masquerading party of questionably mingled sexes—as I suppose we are bound to take her word for it that the author of ‘*Lettres d'un Voyageur*’ did actually succeed in passing. Glorious words are given him to utter, but they come as from under a mask without eyesight or feature or native organ of speech. Miss Brontë has written nothing finer, nothing of more vivid and exquisite eloquence, than the best passages of his diary; than the sweet and sublime rhapsody on a

windy moonlit vigil, where the words have in them the very breath and magic and riotous radiance, the utter rapture and passion and splendour of the high sonorous night. No other woman that I know of, not George Sand herself, could have written a prose sentence of such exalted and perfect poetry as this :—
‘ The moon reigns glorious, glad of the gale ; as glad as if she gave herself to its fierce caress with love.’ Nothing can beat that ; no one can match it : it is the first and last absolute and sufficient and triumphant word ever to be said on the subject. It paints wind like David Cox, and light like Turner. To find anything like it in verse we must go to the highest springs of all ; to Pindar or to Shelley or to Hugo. And these, in the famous phrase of Brummell’s valet—these are her failures.

But what shall be said of her successes ? Let us again take a single instance in witness of what one woman, and one only in all time, has done for proof of what the greatest of her kind can do in the loftiest way of moral insight and dramatic imagination. Cervantes alone among all men has done the like ; for Sterne has not ; for Thackeray has not. There is no first sense of weakness or faultiness or moral grotesque on his part, of pity or question or amusement but half compatible with reverence and tender respect on our own, to overcome^{as} in the case of Uncle Toby ; if from the first we have to smile at him, we never from the first have to wince or start as at something incongruous with the qualities which evoke our general and affectionate regard. And in the case of

Colonel Newcome our sense of his intellectual infirmity and imperfection is never quite overcome or transfigured by our sense of his moral and chivalrous excellence ; if indeed it will ever quite allow us to shake or drive off the lurking or recurring impression that in the author's mind the very idea of goodness was inseparably inwoven and inwound with the thought of some qualifying deformity or characteristic debility, of something in the very essence of its composition inferior and infirm ; some weakness or malformation of mind, some sprawling or splay-footed imbecility corresponding to the physical disfigurement of Major Dobbin. One reason or explanation not visibly inapt or inadequate to account for this ungracious impression and the inevitable discomfort or

disrelish left by it on the reader's taste may perhaps be found to lie in the curiously undisguised and exuberant admiration with which his creator dilates and expatiates on the charm and perfection of the good Colonel's unquestionable goodness ; displaying as it were with insistent ostentation a frankness of sympathy and irrepressible effusion of demonstrative esteem for magnanimity and virtue, which in time of afterthought may or may not make us like all the better and respect all the more the personality and manhood of the workman, but which in either case must needs to some extent impair rather than enhance the actual and present impression of his work.

For the creator of *Don Quixote* we need make no such allowance ; we need make no

such reservation on her behalf whose crowning title to men's honour is that she was the creator of Paul Emanuel. Had she none other than this only, yet this alone would place her among the highest of human rulers in 'the brightest heaven of invention'—

λαμπροὺς δυνάστας ἐμπρέποντας αἰθέρι.

Most children, I suppose, who are at once given to dreaming and capable of devotion, must know the mood of loyal fancy and tender ardour so perfectly expressed in the wish of Mrs. Gaskell's little Maggie that she could have waited as a servant on Don Quixote; and the feeling is akin to this with which at a later age any one of kindred nature, on their first intimate acquaintance, and in a great degree ever after, is certain to regard M. Paul. Supreme as is the spiritual

triumph of Cervantes in the person of his perfect knight over all insult and mockery of brutal chance and ruffianly realities, all cudgels and all cheats and all contumely, it is hardly a more marvellous or a completer example of imaginative and moral mastery than the triumph of Charlotte Brontë in the quaint person of her grim little Professor over his own eccentric infirmities of habit and temper, more hazardous to our sense of respect than any outward risk or infliction of alien violence or mockery from duchesses or muleteers ; a triumph so naturally drawn out and delicately displayed in the swift steady gradations of change and development, now ludicrous and now attractive, and wellnigh adorable at last, through which the figure of M. Paul seems to pass as under summer

lights and shadows, till it gradually opens upon us in human fullness of self-unconscious charm and almost sacred beauty—yet always with the sense of some latent infusion, some tender native admixture of a quality at once loveable and laughable ; with something indeed of that quaint sweet kind of earnest affection and half-smiling veneration which all men fit to read him feel to their ‘heart’s root’ for the person even more than for the writings of Charles Lamb. That our smile should in no wise impair for one instant our reverence, that our reverence should in no wise make us abashed or ashamed for one moment at the recollection of our smile—this is the final test and triumph of a genius to which we find no likeness outside the very highest rank of creators in the

sphere of spiritual invention or of moral imagination.

All who have ever read it will remember the exquisite saying of Chateaubriand so exquisitely rendered by Mr. Arnold :—‘ The true tears are those which are called forth by the beauty of poetry ; there must be as much admiration in them as sorrow.’ The true tears are also those of a yet rarer kind, which are called up at least, if not called forth, by the beauty of goodness ; and in such unshed tears as these are the thoughts as it were baptised, which attend upon our memory of some few among the imperishable shadows of men created by man’s genius ; phantoms more actual and vital than the creators they outlive, as mankind outlives the gods of its

own creation. There is or should be for all men such consecration in a great man's tears as cannot but glorify the source and embalm the subject of their flow. We may even, and not unreasonably, suspect and fear that it must be through some defect or default in ourselves if we cannot feel as they do the force or charm of that which touches others, and these our betters as often as our equals, so nearly ; if we cannot, for example,—as I may regretfully confess that I never could—feel adequately or in full the bitter sweetness that so many thousands—and most notably among them all a better man by far and a far worthier judge than I—have tasted in those pages of Dickens which hold the story of Little Nell ; a story in which all the elaborate accumulation of pathetic incident and

interest, so tenderly and studiously built up, has never, to speak truth, given me one passing thrill—in the exquisitely fit and faithful phrase of a great living poet, one ‘sweet possessive pang’—of the tender delight and pity requickened wellnigh to tears at every fresh reperusal or chance recollection of that one simpler page in ‘Bleak House’ which describes the baby household tended by the little sister who leaves her lesser charges locked up while she goes out charing; a page which I can imagine that many a man unused to the melting mood would not undertake to read out aloud without a break. But this inability to feel with those who have been most deeply moved by the earlier design of the same great master—sovereign over all

competitors of his country and his day in the conterminous provinces of laughter and of tears—this incompetence or obduracy of temper is anything but a source of self-complacent satisfaction when I remember that foremost among these was the illustrious man of lion-hearted genius who but thirteen years since was still our greatest countryman surviving from an age of godlike giants and gods as yet but half divine ; the Roman who best knew Greece, the Englishman who best loved England ; the friend of Pericles and of Chatham, the associate of Sophocles and of Shakespeare ; the heroic poet who retained at the age of Nestor whatever qualities were noblest in the nature of Achilles—all the lightnings of his mortal wrath, and all the tenderness of his immortal tears.

It is certainly no subject for a boast—perhaps it properly should rather be matter for a blush—that Landor's little favourite among all the deathless children begotten by the genius of Dickens should never have had power to work such transformation on my eyes as many a line of his own in verse or prose has wrought so many a time upon them : for if ever that sovereign power of perfection was made manifest in human words, such words assuredly were his, whether English or Latin, who wrote that epitaph on the martyred patriots of Spain, as far exceeding in its majesty of beauty the famous inscription for the Spartan three hundred as the law of the love of liberty exceeds all human laws of mere obedience ; who gave back Iphigenia to Agamemnon for

ever, and Vipsania for an hour to Tiberius. Before the breath of such a spirit as speaks in his transcendent words, the spirit of a loyal-minded man is bowed down as it were at a touch and melted into burning tears, to be again raised up by it and filled and kindled and expanded into something—or he dreams so—of a likeness for the moment to itself.

Some portion of a faculty such as this, some touch of the same godlike and wonder-working might of imperious moral quality, some flush of the same divine and plenary inspiration, there was likewise in the noble genius and heroic instinct of Charlotte Brontë. Some part of the power denied to many a writer of more keen and rare intelligence than even hers we feel ‘to the finest fibre of our nature’ at the slight strong touch

of her magnetic hand. The phrase of 'passionate perfection,' devised by Mr. Tennyson to describe the rarest type of highest human character, is admirably applicable to her special style at its best. The figure of the young missionary St. John Rivers is by no means to be rated as one of her great unsurpassable successes in spiritual portraiture; the central mainspring of his hard fanatic heroism is never quite adequately touched; her own apparent lack of sympathy with this white marble clergyman (counterpart, as it were, of the 'black marble' Brocklehurst, who chills and darkens the dreary dawn of the story) seems here and there as though it scarcely could be held down by force of artistic conscience from passing into actual and avowed aversion; but the im-

perishable passion and perfection of the words describing the moorland scene of which his eyes at parting take their long last look must have drawn the tears to many another man's that his own were not soft enough to shed.

This instinct (if I may so call it) for the tragic use of landscape was wellnigh even more potent and conspicuous in Emily than in Charlotte. Little need was there for the survivor to tell us in such earnest and tender words of memorial record how 'my sister Emily loved the moors': that love exhales, as a fresh wild odour from a bleak shrewd soil, from every storm-swept page of '*Wuthering Heights*.' All the heart of the league-long billows of rolling and breathing and brightening heather is blown

with the breath of it on our faces as we read ; all the wind and all the sound and all the fragrance and freedom and gloom and glory of the high north moorland—‘in winter nothing more dreary, in summer nothing more divine.’ Even in Charlotte Brontë’s highest work I find no touches of such exquisite strength and triumphant simplicity as here. There is nothing known to me in any book of quite equal or similar effect to that conveyed by one or two of these. Take for instance that marvellous note of landscape struck as it seems unconsciously by the heaven-born instinct of a supreme artist in composition and colour, in tones and shades and minor notes of tragic and magic sweetness, which serves as overture to the last fierce rapturous passage of raging love and

mad recrimination between Heathcliff and the dying Catherine; the mention of the church-bell that in winter could just be heard ringing right across the naked little glen, but in summer the sound was lost, muffled by the murmur of blowing foliage and branches full of birds. The one thing I know or can remember as in some sort comparable in its effect to this passage is of course that notice of the temple-haunting martlet and its loved mansionry which serves as prelude to the entrance of Lady Macbeth from under the buttresses where its pendant bed and procreant cradle bore witness to the delicate air in which incarnate murder also was now to breed and haunt. Even more wonderful perhaps in serene perfection of subdued and sovereign power is the last

brief paragraph of that stormy and fiery tale. There was a dark unconscious instinct as of primitive nature-worship in the passionate great genius of Emily Brontë, which found no corresponding quality in her sister's. It is into the lips of her representative Shirley Keeldar that Charlotte puts the fervent 'pagan' hymn of visionary praise to her mother nature—Hertha, Demeter, '*la déesse des dieux*,' which follows on her fearless indignant repudiation of Milton and his Eve. Nor had Charlotte's less old-world and Titanic soul any touch of the self-dependent solitary contempt for all outward objects of faith and hope, for all aspiration after a changed heart or a contrite spirit or a converted mind, which speaks in the plain-song note of Emily's clear stern verse with such

grandeur of antichristian fortitude and self-controlling self-reliance, that the ‘halting slave’ of Epaphroditus might have owned for his spiritual sister the English girl whose only prayer for herself, ‘in life and death’—a self-sufficing prayer, self-answered, and fulfilled even in the utterance—was for ‘a chainless soul, with courage to endure.’ Not often probably has such a petition gone up from within the walls of a country parsonage as this :—

And if I pray, the only prayer
That moves my lips for me,
Is—Leave the heart that now I bear,
And give me liberty!

That word which is above every word might surely have been found written on that heart. Her love of earth for earth’s sake, her tender loyalty and passionate reverence

for the All-mother, bring to mind the words of her sister's friend, and the first eloquent champion of her own genius :—

I praise thee, mother earth ! oh earth, my mother !
Oh earth, sweet mother ! gentle mother earth !
Whence thou receivest what thou givest I
Ask not as a child asketh not his mother,
Oh earth, my mother !

No other poet's imagination could have conceived that agony of the girl who dreams she is in heaven, and weeps so bitterly for the loss of earth that the angels cast her out in anger, and she finds herself fallen.on the moss and heather of the mid moor-head, and wakes herself with sobbing for joy. It is possible that to take full delight in Emily Brontë's book one must have something by natural inheritance of her instinct and something by earliest association of her

love for the same special points of earth—the same lights and sounds and colours and odours and sights and shapes of the same fierce free landscape of tenantless and fruitless and fenceless moor ; but however that may be, it was assuredly with no less justice of insight and accuracy of judgment than humility of self-knowledge and fidelity of love that Charlotte in her day of solitary fame assigned to her dead sister the crown of poetic honour which she as rightfully disclaimed for herself. Full of poetic quality as her own work is throughout, that quality is never condensed or crystallised into the proper and final form of verse. But the pure note of absolutely right expression for things inexpressible in full by prose at its highest point of ade-

quacy—the formal inspiration of sound which at once reveals itself, and which can fully reveal itself by metrical embodiment alone, in the symphonies and antiphonies of regular word-music and definite instinctive modulation of corresponsive tones—this is what Emily had for her birthright as certainly as Charlotte had it not. Here are a few lines to give evidence for themselves on that score.

He comes with western winds, with evening's wandering airs,

With that clear dusk of heaven that brings the thickest stars.

Winds take a pensive tone, and stars a tender fire,
And visions rise, and change, that kill me with desire.

Desire for nothing known in my maturer years,
When Joy grew mad with awe, at counting future tears.

* * * * *

Oh, dreadful is the check—intense the agony—
When the ear begins to hear, and the eye begins to see;

When the pulse begins to throb, the brain to think again,

The soul to feel the flesh, and the flesh to feel the chain.

If here is not the pure distinctive note of song as opposed to speech—the ‘lyrical cry,’ as Mr. Arnold calls it—I know not where to seek it in English verse since Shelley. Another such unmistakable note is struck in the verses headed ‘Remembrance,’ where the deep sense of division wellnigh melts and dies into a dream of reunion and revival by the might of memories ‘that are most dearly sweet and bitter.’ Here too is the same profound perception of an abiding power, but little less if surely less than omnipotence, in the old dumb divinities of Earth and Time—gods only not yet found strong enough to divide long love from death ;

Severed at last by Time’s all-severing wave.

All these samples are from the little

triune publication of 1846; which gave also some witness of the latent and labouring powers, as yet unsure of aim and outlet, but feeling their unquiet way to right and left in the deep underworld of Charlotte Brontë's growing genius. But the final expression in verse of Emily's passionate and inspired intelligence was to be uttered from lips already whitened though not yet chilled by the present shadow of unterrifying death. No last words of poet or hero or sage or saint were ever worthy of longer and more reverent remembrance than that appeal which is so far above and beyond a prayer to the indestructible God within herself; a psalm of trust so strangely (as it seems) compounded of personal and pantheistic faith, at once fiery and solemn, full alike of re-

signation and of rapture, far alike from the conventions of vulgar piety and the complacencies of scientific limitation ; as utterly disdainful of doctrine as of doubt, as contemptuous of hearsay as reverent of itself, as wholly stripped and cleared and lightened from all burdens and all bandages and all incrustations of creed as it is utterly pervaded and possessed by the sublime and irrefutable passion of belief.

The praise of Emily Brontë can be no alien or discursive episode in the briefest and most cursory notice, the least adequate or exhaustive panegyric of her sister ; and far less would it have seemed less than indispensable to that most faithful and devoted spirit of indomitable love which kept such constant

watch over her memory, and fought so good a fight for her fame. There is no more significant or memorable touch of nature in the records of her noble soul and unalterable heart than we find in her instant and her life-long thankfulness for the fervent tribute of Mr. Dobell to the profound and subtle genius, then already fallen still and silent, which had moved as a wind upon the tragic and perilous waters of passion overtopped by the shadow of ‘Wuthering Heights.’ Those who would understand Charlotte, even more than those who would understand Emily, should study the difference of tenderness between the touch that drew Shirley Keeldar and the touch that drew Lucy Snowe. This latter figure, as Mr. Wemyss Reid has observed with indisputable accuracy of insight, was

doubtless, if never meant to win liking or made to find favour in the general reader's eyes, yet none the less evidently on that account the faithful likeness of Charlotte Brontë, studied from the life, and painted by her own hand with the sharp austere precision of a photograph rather than a portrait. But it is herself with the consolation and support of her genius withdrawn, with the strength of her spiritual arm immeasurably shortened, the cunning of her right hand comparatively cancelled ; and this it is that makes the main undertone and ultimate result of the book somewhat mournfuller even than the literal record of her mournful and glorious life. In the house where I now write this there is a picture which I have known through all the years I can remember—a landscape by Crome ;

showing just a wild sad track of shoreward brushwood and chill fen, blasted and wasted by the bitter breath of the east wind blowing off the eastward sea, shrivelled and subdued and resigned as it were with a sort of grim submission to the dumb dark tyranny of a full-charged thunder-cloud which masks the mid heaven of midnoon with the heavy muffler of midnight, and leaves but here and there a dull fierce gleam of uncomfortable and deadened sunlight along the haggard sky-line or below it. As with all this it is yet always a pleasure to look upon so beautiful and noble a study of so sad and harsh-featured an out-lying byway through the weariest waste places of the world, so is it in its kind a perpetual pleasure to revisit the wellnigh sunless landscape of Lucy Snowe's sad, passionate,

and valiant life. But to us, knowing what we all now know of the designer, there seems a touch of pathos beyond all articulate expression in the contrast, when we turn from this to the ideal decoration of Shirley Keeldar's, and remember that here is the vision of the life she would fain have realized for her dead and best beloved and most dearly honoured sister ; who had had in the days of her actual life as harsh and strange a time of it as her own. From the character of Shirley, as from the character of Lucy Snowe, the artist has naturally as of necessity withdrawn the component element that in its effect and result at least was or is for us now the dominant and distinctive quality of Emily Brontë as of Charlotte—the special gift and application of her creative genius ; and on the

other hand we can barely imagine that austere and fiery poetess, a creature so admirably and terribly compounded of tragic genius and Stoic heroism, a jester of pleasantry so bitter and so grim in those brief bleak flashes of northern humour that lighten across the byways of her book from the rigid old lips of the Calvinist farm-servant —we can barely, I say, conceive of her as exchanging such rapid passes of light bright fence in a laughing war of words with the reverend and gallant old Cossack Helstone as sharpen and quicken the dialogue and action of the most gracious and joyous interlude in ‘Shirley.’ Yet surely Charlotte should have known as well as she loved her sister; and therefore we may more reasonably and more confidently infer that but for the

brilliant study of Shirley Keeldar we should never have seen with the eye of our imagination any other than a misconceived and mutilated portrait, a disfigured and discoloured likeness of Emily Brontë; one curtailed of the fair proportions, if not diminished from the natural stature of her spirit; discrowned and disinherited of its livelier and gentler charm of living feature, though not degraded or dethroned from the august succession to their strength for endurance or rebellion most beseeming a lineal daughter of the earth-born giants, more ancient in their godlike lineage than all modern reigning gods.

The habit of direct study from life which has given us, among its finest and most precious results, these two contrasted figures of

Shirley Keeldar and Lucy Snowe, affords yet another point of contrast or distinction between the manner and motive of work respectively perceptible in the design of either sister. Emily Brontë, like William Blake, would probably have said, or at least would presumably have felt, that such study after the model was to her impossible—an attempt but too certain to diminish her imaginative insight and disable her creative hand; while Charlotte evidently never worked so well as when painting more or less directly from nature. Almost the only apparent exception, as far as we—the run of her readers—know, is the wonderful and incomparable figure of Rochester. For M. Paul she must have had some kind of model, however transfigured and dilated by the

splendid influence of her own genius ; for such studies as Madame Beck and Miss Fanshawe she doubtless had the sitters in her mind's eye as clearly and as close as under the lens of a photographic machine ; but how she came first to conceive and finally to fashion that perfect study of noble and faultful and suffering manhood remains one of the most insoluble riddles ever set by genius as a snare or planned as a maze for the judgment of any lesser intelligence than its own. There in any case is the result—alive at all events, and deathless ; defiant alike of explanation or reproduction by any critic or copyist. The incredible absurdity and the ineffable impertinence of one solution proposed at the time, which sought in the dedication of the book for a hint at the ori-

ginal of the hero, were worthy of the flat-headed and fork-tongued generation which could produce a notorious comment on 'Jane Eyre,' to the effect that its author must be a woman who long since had deservedly forfeited the society of her own sex. It is of infinitely small moment that we know only by its offence the obscene animal now nailed up for this offence by the ear, though not by name—its particular name being as undiscoverable as its generic designation is unmistakable—to the undecaying gibbet of immemorial contempt. When a farmer used to nail a dead polecat on the outside of his barndoors, it was surely less from any specific personal rancour of retaliatory animosity towards that particular creature than by way of judicial admonition to the tribe as yet

untrapped, the horde as yet unhanged, which might survive to lament, if not to succeed, the malodorous malefactor. No mortal can now be curious to verify the name as well as the nature of the typical specimen which then emitted in one spasm of sub-human spite at once the snarl and the stench proper to its place and kind. But we know that from the earlier days of Shelley onwards to these later days of Tennyson, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report, become untrue, dishonest, unjust, impure, unlovely, and ill-famed, when passed through the critical crucible of the *Quarterly Review*.

For many among the minor types in

Charlotte Brontë's works it was seemingly somewhat easier than perhaps it should have been at the time of their appearance to detect the living and not always other than unoffending antitypes. If the immortal three curates of 'Shirley' did indeed admit their respective likenesses, and accept for each other and themselves the names by which they were rebaptized in such bitter waters of ridicule—a font filled rather from the springs of Marah than the stream of Jordan, which served Chateaubriand's purpose so much better than the upshot of the ceremony would seem to have served his prince—it must in common justice be owned that the admirable candour and good humour of her models should have touched their satirist with a sense of something keener than compunction ; for

such simple honesty and hearty courtesy as must have been more than needed to make the very dullest and most impervious of reverend or irreverend gentlemen continue to bear themselves with the frank civility of kindly custom towards the solitary and sorrowful woman whose scornful genius had done its worst on them—and that worst, even to a thick-headed and thick-skinned victim, how terrible!—must surely also have been more than sufficient to disprove the full justice of the caricature, and impeach the accuracy of whatever was most offensive in her design or injurious in her imputations. To the vivid yet temperate fidelity of the Yorke family group we have the witness of a member offered to the photographer of that singular and sharply outlined circle. In most

cases probably the design begun by means of the camera was transferred for completion to the canvass. The likeness of Mr. Helstone to Mr. Brontë, for example, was thus at once enlarged and subdued, heightened and modified, by the skilful and noble instinct which kept it always within the gracious and natural bounds prescribed and maintained by the fine tact of filial respect. No more lifelike or memorable portrait was ever wrought into the composition of an ideal or historic picture by the loftiest art of any Venetian painter. The man's hard, rigid, contemptuous, yet never quite unkindly or unrighteous force of character—his keen enjoyment of action and struggle, his fierce imperious relish of resistance—the fine soldierly quality of spirit,

somewhat too generally mistimed or misplaced, for lack of fit or full occasion to call it forth, which makes him always less ready to ‘go with sir priest than sir knight’—all these points are relieved and combined with a skill and strength of touch, perhaps incomparable in the work of any other woman.

But time and cunning would fail us to discover, as art and eloquence would fail us to commend, a tithe of the examples that might and should be cited in evidence of that noble and fruitful genius which found in the frail temple of her mortal life a minister so high and pure of spirit, so faithful and heroic of heart. Nowhere is its peculiar gift of subtle and pathetic veracity more notable than in the brief last pages written between the too closely neighbouring dates of her

marriage and her death ; a precious fragment to which the few and fine words of introduction prefixed by the illustrious writer who had been the peculiar god of her inmost idolatry have always seemed to me worthy of special remembrance among the truest and the noblest, the manliest and the kindliest lines that ever came from the pen of Mr. Thackeray. It is a coincidence as memorable as it is deplorable that so many of the best and greatest who have died within the reach of our recollection should have left, like these, some splendid and broken sample of their highest workmanship unfinished for the admiration and the craving and the fruitless passionate regret of aftertime ; even as Shakespeare himself left behind him the two colossal fragments that a hand in the one

case only lesser than his own, in the other case as impotent and impertinent as the hand of his very worst and latest commentator, ventured to rehandle and recast into the shapes under which we know them as ‘Timon of Athens’ and ‘The Two Noble Kinsmen.’ Too soon after he had ‘taken to foster’ Charlotte Bronte’s little orphan tale of ‘Emma,’ Mr. Thackeray had in turn to leave half unshapen, and recognisable only by grand rough indications of its giant parentage, what should have been the stateliest and most stalwart offspring of his latter years—born to disprove the premature charge of comparative decadence and debility not unjustly incurred by its more immediate predecessors; then the great man so improperly rated as his rival passed also away in the mid heat of

work, leaving again but a bright fragment of perplexing shape and splendour ; and now but lately the biographer of Dickens likewise has left us cheated of the ardent and grateful hopes that were fixed on the completion of the first adequate or trustworthy Life of Swift. Not one of these nor of all their generation has left or yet will leave a nobler memory, and it may well be that in the eyes of Englishmen yet unborn not one will be found to have left a nobler memorial, than the unforgotten life and the imperishable works of Charlotte Brontë.

THE END.

October, 1877.



CHATTO & WINDUS'S *LIST OF BOOKS.*

Including Announcements for the Season 1877-8.

IMPORTANT VOLUME OF ETCHINGS.

Folio, cloth extra, £1 11s. 6d.

Examples of Contemporary Art.

ETCHINGS from Representative Works by living English and Foreign Artists. Edited, with Critical Notes, by J. COMYNS CARR.

Folio, half-bound boards, India proofs, 21s.

William Blake :

ETCHINGS from his Works. By WILLIAM BELL SCOTT.
With descriptive Text.

NEW VOLUME OF HUNTING SKETCHES.

Oblong 4to, half-bound boards, 21s.

Canters in Crampshire.

By G. BOWERS. I. Gallops from Gorseborough. II. Scrambles with Scratch Packs. III. Studies with Stag Hounds.

Square 8vo, cloth, extra gilt, gilt edges, with Coloured Frontispiece and numerous Illustrations, 10s. 6d.

The Art of Beauty.

By Mrs. H. R. HAWKS, Author of "Chaucer for Children."
With nearly One Hundred Illustrations by the Author.

Crown 4to, containing 24 Plates beautifully printed in Colours, with descriptive Text, cloth extra, gilt, 6s.; illustrated boards, 3s. 6d.

Aesop's Fables

Translated into Human Nature. By C. H. BENNETT.

"For fun and frolic the new version of *Aesop's Fables* will bear away the palm. There are plenty of growing-up children who like to be amused; and if this new version of the fables does not convince them they cannot be very dull indeed, and their extraction must needs be circumlocutional."—*MORNING POST*.

Crown 8vo, cloth extra, with 639 Illustrations, 7s. 6d., a New Edition uniform with "The Englishman's House") of

A Handbook of Architectural Styles.

Translated from the German of A. ROSENKRANTZ by W. COLLETTI-SANDARS. With 639 Illustrations.

Crown 8vo. Coloured Frontispiece and Illustrations, cloth gilt, 7s. 6d.

A History of Advertising.

From the Earliest Times. Illustrated by Anecdotes, Curious Specimens, and Biographical Notes of Successful Advertisers. By HENRY SAMPSON.

"We have here a book fit to be thankful for. Among the many interesting illustrations is a fac-simile copy of the 'Times' for Saturday 1st, 1788, which may be easily read by means of a magnifying glass. We recommend the present volume, which takes us through antiquity, the Middle Ages, and the present time, illustrating all in turn by advertisements—serious, comic, vulgar, or downright rascally. The chapter on 'rascals and hoaxes' is full of entertainment; but of that the volume itself is full, from the first page to the last."—*ATHERTON*.

Crown 8vo, with Portrait and Facsimile, cloth extra, 7s. 6d.

Artemus Ward's Works:

The Works of CHARLES FARRER BROWNE, better known as ARTEMUS WARD. With Portrait, facsimile of Handwriting, &c.

"The author combines the powers of Thackeray with those of Albert Smith. The salt is rubbed in with a native hand—one which has the gift of tickling."—*SATURDAY REVIEW*.

Small 4to, green and gold, 6s. 6d.; gilt edges, 7s. 6d.

As Pretty as Seven,

and other Popular German Stories. Collected by LUDWIG BECHSTEIN. With Additional Tales by the Brothers GRIMM, and 100 Illustrations by RICHTER.

"These tales are pure and healthful; they will shed over childhood a rosy light, and strew the path with stars and flowers, the remembrance of which will last through life."—*PREFACE*.

Crown 8vo, cloth extra, 7s. 6d.

A Handbook of London Bankers:

With some Account of their Predecessors, the Early Goldsmiths ; together with Lists of Bankers, from the Earliest London Directory, printed in 1677, to that of the London Post-Office Directory of 1876. By F. G. HILTON PRICE.

"An interesting and unpretending little work, which may prove a useful contribution towards the history of a difficult subject. Mr. Price's anecdotes are entertaining. There is something fascinating, almost romantic, in the details given us of Child's Bank. There is a great deal of amusing reading and some valuable information in this book."—SATURDAY REVIEW.

Crown 8vo, cloth extra, 9s.

Bardsley's Our English Surnames:

Their Sources and Significations. By CHARLES WAREING BARDSEY, M.A. Second Edition, revised throughout, considerably enlarged, and partially rewritten.

"Mr. Bardsley has faithfully consulted the original mediæval documents and works from which the origin and development of surnames can alone be satisfactorily traced. He has furnished a valuable contribution to the literature of surnames, and we hope to hear more of him in this field."—TIMES.

Demy 8vo, illustrated, 1s. each.

Henry Blackburn's Art Handbooks:

Academy Notes for 1877.

With 143 Illustrations of the Principal Pictures at Burlington House: more than One Hundred being Facsimiles of Sketches drawn by the Artists.

* * * ACADEMY NOTES for 1875 and 1876 may also be had, price One Shilling each.

"We at once take an opportunity of offering our thanks, as well as those of all visitors to the Exhibition, to Mr. Blackburn for his very carefully executed review of the Academy pictures, illustrated by some 100 woodcut memoranda of the principal pictures, almost half of them from the pencils of the painters themselves. A cheaper, prettier, or more convenient souvenir of the Exhibition it would be difficult to conceive and unreasonable to expect."—TIMES.

Pictorial Notes in the National Gallery.

THE BRITISH SCHOOL. With upwards of 100 Illustrations of the principal Pictures at Trafalgar Square, and Plans of the Galleries ; forming a complete Catalogue of the British Section.

The Old Masters at Trafalgar Square.

With numerous Illustrations.

Pictures at South Kensington.

With 80 Illustrations of the Raphael Cartoons, th: Sheepshanks Collection, &c.

Demy 8vo, cloth extra, with Illustrations, 18s.
Baker's Clouds in the East:

Travels and Adventures on the Perso-Turkoman Frontier. By VALENTINE BAKER. With Maps and Illustrations, coloured and plain, from Original Sketches. Second Edition, revised and corrected.

"A man who not only thinks for himself, but who has risked his life in order to gain information. . . . A most graphic and lively narrative of travels and adventures which have nothing of the commonplace about them."—LEEDS MERCURY.

Crown 8vo, cloth extra, gilt, with Illustrations, 7s. 6d.
Boccaccio's Decameron;

or, Ten Days' Entertainment. Translated into English, with an Introduction by THOMAS WRIGHT, Esq., M.A., F.S.A. With Portrait, and STOTHARD's beautiful Copperplates.

Price One Shilling Monthly, with Four Illustrations.
Belgravia Magazine.

THAT the purpose with which "BELGRAVIA" was originated has been fulfilled, is shown by the popularity that has attended it since its first appearance. Aiming, as may be inferred from its name, at supplying the most refined and cultivated section of London society with intellectual pabulum suited to its requirements, it sprang at once into public favour, and has since remained one of the most extensively read and widely circulated of periodicals. In passing into new hands it has experienced no structural change or modification. Increased energy and increased capital have been employed in elevating it to the highest standard of excellence, but all the features that had won public appreciation have been retained, and the Magazine still seeks its principal support in the homes of Belgravians. As the means through which the writer most readily reaches the heart of the general public, and in consequence as the most important of aids in the establishment of morals and the formation of character, fiction still remains a principal feature in the Magazine. Two serial stories accordingly run through its pages; supplemented by short stories, novelties, and narrative or dramatic sketches; whilst essays, social, biographical, and humorous; scientific discoveries brought to the level of popular comprehension, and treated with a light touch; poetry, of the highest character; and records of adventure and travel, form the remaining portion of the contents. Especial care is now bestowed upon the illustrations, of which no fewer than four appear in each number. Beyond the design of illustrating the articles they accompany, these aim at maintaining a position as works of art, both as regards drawing and engraving. In short, whatever claims the Magazine before possessed to favour have now been enhanced, and the Publishers can but leave the result to a public that has seldom failed to appreciate all earnest, persistent, and well-directed efforts for its amusement and benefit.

* * The THIRTY-THIRD Volume of BELGRAVIA (which includes the HOLIDAY NUMBER), elegantly bound in crimson cloth, full gilt side and back, gilt edges, price 7s. 6d., is now ready.—Handsome Cases for binding the volume can be had at 2s. each.

THIRD EDITION, crown 8vo, cloth extra, gilt, 6s.
Boudoir Ballads:

Vers de Société. By J. ASHBY-STERRY.

Imperial 4to, cloth extra, gilt and gilt edges, price 21s. per volume.
Beautiful Pictures by British Artists:

A Gathering of Favourites from our Picture Galleries. In 2 Series.

The FIRST SERIES including Examples by WILKIE, CONSTABLE, TURNER, MULREADY, LANDSEER, MACLISE, E. M. WARD, FRITH, Sir JOHN GILBERT, LESLIE, ANSELL, MARCUS STONE, Sir NOEL PATON, FAED, EYRE CROWE, GAVIN O'NEIL, and MADOX BROWN.

The SECOND SERIES containing Pictures by ARMYTAGE, FAED, GOODALL, HEMSLEY, HORSLEY, MARKS, NICHOLLS, Sir NOEL PATON, PICKERSGILL, G. SMITH, MARCUS STONE, SOLOMON, STRAIGHT, E. M. WARD, and WARREN.

All engraved on Steel in the highest style of Art. Edited, with Notices of the Artists, by SYDNEY ARMYTAGE, M.A.

"This book is well got up, and good engravings by Jeens, Lumb Stocks; and others, bring back to us pictures of Royal Academy Exhibitions of past years."
 —TIMES.

Crown 8vo, with Photographic Portrait, cloth extra, 9s.

Blanchard's (Laman) Poems.

Now first Collected. Edited, with a Life of the Author (including numerous hitherto unpublished Letters from Lord LYTTON, LAMB, DICKENS, ROBERT BROWNING, and others), by BLANCHARD JERROLD.

"His humorous verse is much of it admirable—sparkling with genuine esprit; and as polished and pointed as Praed's."—SCOTSMAN.

Crown 8vo, cloth extra, 7s. 6d.

Bret Harte's Select Works,

in Prose and Poetry. With Introductory Essay by J. M. BELLEW, Portrait of the Author, and 50 Illustrations.

"Not many months before my friend's death, he had sent me two sketches of a young American writer (Bret Harte), far away in California ('The Outcasts of Poker Flat,' and another), in which he had found such subtle strokes of character as he had not anywhere else in late years discovered; the manner resembling himself, but the matter fresh to a degree that had surprised him; the painting in all respects masterly, and the wild rude thing painted quite wonderful reality. I have rarely known him more honestly moved."—FORSTER'S LIFE OF DICKENS

Crown 8vo, cloth extra, gilt, 7s. 6d.

Brand's Observations on Popular Anti-

quities, chiefly Illustrating the Origin of our Vulgar Customs, Ceremonies, and Superstitions. With the Additions of Sir HENRY ELLIS. An entirely New and Revised Edition, with fine full-page Illustrations.

Small crown 8vo, cloth extra, gilt, with full-page Portraits, 4s. 6d.

Brewster's (Sir David) Martyrs of Science.

Small crown 8vo, cloth extra, gilt, with Astronomical Plates, 4s. 6d.

Brewster's (Sir David) More Worlds than One, the Creed of the Philosopher and the Hope of the Christian.

Small crown 8vo, cloth extra, 6s.

Brillat-Savarin's Gastronomy as a Fine Art; or, The Science of Good Living. A Translation of the "Physiologie du Goût" of BRILLAT-SAVARIN, with an Introduction and Explanatory Notes by R. E. ANDERSON, M.A.

"We have read it with rare enjoyment, just as we have delightedly read and re-read quaint old Isaac. Mr. Anderson has done his work of translation daintily, with true appreciation of the points in his original, and altogether, though late, we cannot but believe that this book will be welcomed and much read by many."—NONCONFORMIST.

Demy 8vo, profusely Illustrated in Colours, price 30s.

The British Flora Medica:

A History of the Medicinal Plants of Great Britain. Illustrated by a Figure of each Plant, COLOURED BY HAND. By BENJAMIN H. BARTON, F.L.S., and THOMAS CASTLE, M.D., F.R.S. A New Edition, revised, condensed, and partly re-written, by JOHN R. JACKSON, A.L.S., Curator of the Museums of Economic Botany, Royal Gardens, Kew.

THE STOTHARD BUNYAN.—Crown 8vo, cloth extra, gilt, 7s. 6d.

Bunyan's Pilgrim's Progress.

Edited by Rev. T. SCOTT. With 17 beautiful Steel Plates by STOTHARD, engraved by GOODALL; and numerous Woodcuts.

Crown 8vo, cloth extra, gilt, with Illustrations, 7s. 6d.

Byron's Letters and Journals.

With Notices of his Life. !By THOMAS MOORE. A Reprint of the Original Edition, newly revised, Complete in One thick Volume, with Twelve full-page Plates.

"We have read this book with the greatest pleasure. Considered merely as a composition, it deserves to be classed among the best specimens of English prose which our age has produced. . . . The style is agreeable, clear, and manly, and when it rises into eloquence, rises without effort or ostentation. It would be difficult to name a book which exhibits more kindness, fairness, and modesty."—MACAULAY, in the EDINBURGH REVIEW.

Demy 4to, cloth extra, gilt edges, 31s. 6d.

Canova's Works in Sculpture and Modeling.

150 Plates, exquisitely engraved in Outline by MOSES, and printed on an India tint. With Descriptions by the Countess ALBRIZZI, a Biographical Memoir by CICOGNARA, and Portrait by WORTHINGTON.

"The fertility of this master's resources is amazing, and the manual labour expended on his works would have worn out many an ordinary workman. The outline engravings are finely executed. The descriptive notes are discriminating, and in the main exact."—*SPECTATOR.*

Two Vols. imperial 8vo, cloth extra, gilt, the Plates beautifully printed in Colours, £3 3s.

Catlin's Illustrations of the Manners,

Customs, and Condition of the North American Indians: the result of Eight Years of Travel and Adventure among the Wildest and most Remarkable Tribes now existing. Containing 360 Coloured Engravings from the Author's original Paintings.

Small 4to, cloth gilt, with Coloured Illustrations, 10s. 6d.

Chaucer for Children :

A Golden Key. By Mrs. H. R. HAWES. With Eight Coloured Pictures and numerous Woodcuts by the Author.

"It must not only take a high place among the Christmas and New Year books of this season, but is also of permanent value as an introduction to the study of Chaucer, whose works, in selections of some kind or other, are now text-books in every school that aspires to give sound instruction in English."—*ACADEMY.*

Demy 8vo, cloth extra, with Coloured Illustrations and Maps, 24s.

Cope's History of the Rifle Brigade

(The Prince Consort's Own), formerly the 95th. By Sir WILLIAM H. COPE, formerly Lieutenant, Rifle Brigade.

"This latest contribution to the history of the British army is a work of the most varied information regarding the distinguished regiment whose life it narrates, and also of facts interesting to the student in military affairs. . . . Great credit is due to Sir W. Cope for the patience and labour, extending over many years, which he has given to the work. . . . In many cases well-executed plans of actions are given."—*MORNING POST.*

"Even a bare record of a corps which has so often been under fire, and has borne a part in important engagements all over the world, could not prove otherwise than full of matter acceptable to the military reader."—*ATHENÆUM.*

Crown 8vo, cloth gilt, Two very thick Volumes, 7s. 6d. each.

Cruikshank's Comic Almanack.

Complete in TWO SERIES : The FIRST from 1835 to 1843 ; the SECOND from 1844 to 1853. A Gathering of the BEST HUMOUR of THACKERAY, HOOD, MAYHEW, ALBERT SMITH, A'BECKETT, ROBERT BROUH, &c. With 2000 Woodcuts and Steel Engravings by CRUIKSHANK, HINE, LANDELLS, &c.

Crown 8vo, cloth extra, gilt, 7s. 6d.

Colman's Humorous Works:

"Broad Grins," "My Nightgown and Slippers," and other Humorous Works, Prose and Poetical, of GEORGE COLMAN. With Life by G. B. BUCKSTONE, and Frontispiece by HOGARTH.

Crown 8vo, cloth extra, gilt, with Portraits, 7s. 6d.

Creasy's Memoirs of Eminent Etonians,

with Notices of the Early History of Eton College. By Sir EDWARD CREASY, Author of "The Fifteen Decisive Battles of the World." A New Edition, brought down to the Present Time, with 13 Illustrations.

"A new edition of 'Creasy's Etonians' will be welcome. The book was a favourite a quarter of a century ago, and it has maintained its reputation. The value of this new edition is enhanced by the fact that Sir Edward Creasy, has added to it several memoirs of Etonians who have died since the first edition appeared. The work is eminently interesting."—SCOTSMAN.

To be Completed in Twenty-four Parts, quarto, at 5s. each, profusely illustrated by Coloured and Plain Plates and Wood Engravings,

Cyclopaedia of Costume;

or, A Dictionary of Dress—Regal, Ecclesiastical, Civil, and Military—from the Earliest Period in England to the reign of George the Third. Including Notices of Contemporaneous Fashions on the Continent, and preceded by a General History of the Costumes of the Principal Countries of Europe. By J. R. PLANCHÉ, Somerset Herald.—A Prospectus will be sent upon application. Part XVIII. just ready.

"A most readable and interesting work—and it can scarcely be consulted in vain, whether the reader is in search for information as to military, court, ecclesiastical, legal, or professional costume. . . . All the chromo-lithographs, and most of the woodcut illustrations—the latter amounting to several thousands—are very elaborately executed; and the work forms a livre de luxe which renders it equally suited to the library and the ladies' drawing-room."—TIMES.

* * * Part XIV. contains the Completion of the DICTIONARY, which, as Vol. I. of the Book, forms a Complete Work in itself. This volume may now be had, handsomely bound in half red morocco, gilt top, price £3 13s. 6d. Cases for binding the volume may also be had, price 5s. each. The remaining Parts will be occupied by the GENERAL HISTORY OF THE COSTUMES OF EUROPE, arranged Chronologically.

Demy 8vo, half-bound morocco, 21s.

Dibdin's Bibliomania;

or, Book-Madness : A Bibliographical Romance. With numerous Illustrations. A New Edition, with a Supplement, including a Key to the Assumed Characters in the Drama.

Parts I. to XII. now ready, 21s. each.

Cussans' History of Hertfordshire.

By JOHN E. CUSSANS. Illustrated with full-page Plates on Copper and Stone, and a profusion of small Woodcuts.

"Mr. Cussans has, from sources not accessible to Clutterbuck, made most valuable additions to the manorial history of the county from the earliest period downwards, cleared up many doubtful points, and given original details concerning various subjects untouched or imperfectly treated by that writer. The pedigrees seem to have been constructed with great care, and are a valuable addition to the genealogical history of the county. Mr. Cussans appears to have done his work conscientiously, and to have spared neither time, labour, nor expense to render his volumes worthy of ranking in the highest class of County Histories."

—ACADEMY.

Two Vols. 8vo, cloth extra, 30s.

Dixon's White Conquest :

America in 1875. By W. HEPWORTH DIXON.

"The best written, most instructive, and most entertaining book that Mr. Dixon has published since 'New America.'" —ATHENÆUM.

SECOND EDITION, demy 8vo, cloth gilt, with Illustrations, 18s.

Dunraven's The Great Divide:

A Narrative of Travels in the Upper Yellowstone in the Summer of 1874. By the EARL of DUNRAVEN. With Maps and numerous striking full-page Illustrations by VALENTINE W. BROMLEY.

"There has not for a long time appeared a better book of travel than Lord Dunraven's 'The Great Divide.' . . . The book is full of clever observation, and both narrative and illustrations are thoroughly good." —ATHENÆUM.

Demy 8vo, cloth extra, with Illustrations, 24s.

Dodge's (Colonel) The Hunting Grounds

of the Great West : A Description of the Plains, Game, and Indians of the Great North American Desert. By RICHARD IRVING DODGE, Lieutenant-Colonel of the United States Army. With an Introduction by WILLIAM BLACKMORE ; Map, and numerous Illustrations drawn by ERNEST GRISSET.

"This magnificent volume is one of the most able and most interesting works which has ever proceeded from an American pen, while its freshness is equal to that of any similar book. Colonel Dodge has chosen a subject of which he is master, and treated it with a fulness that leaves nothing more to be desired, and in a style which is charming equally for its picturesqueness and its purity." —NONCONFORMIST.

Crown 8vo, cloth extra, gilt, with Illustrations, 6s.

Emanuel On Diamonds and Precious

Stones : their History, Value, and Properties ; with Simple Tests for ascertaining their Reality. By HARRY EMANUEL, F.R.G.S. With numerous Illustrations, Tinted and Plain.

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.

The Englishman's House:

A Practical Guide to all interested in Selecting or Building a House, with full Estimates of Cost, Quantities, &c. By C. J. RICHARDSON. Third Edition. With nearly 600 Illustrations.

"*This book is intended to supply a long-felt want, viz., a plain, non-technical account of every style of house, with the cost and manner of building; it gives every variety, from a workman's cottage to a nobleman's palace.*"

Crown 8vo, cloth boards, 6s. per Volume; a few Large Paper copies (only 50 printed), at 12s. per Vol.

Early English Poets.

Edited, with Introductions and Annotations, by Rev. A. B. GROSART.

"*Mr. Grosart has spent the most laborious and the most enthusiastic care on the perfect restoration and preservation of the text; and it is very unlikely that any other edition of the poet can ever be called for. . . . From Mr. Grosart we always expect and always receive the final results of most patient and competent scholarship.*"—EXAMINER.

1. Fletcher's (*Giles, B.D.*)

Complete Poems: Christ's Victorie in Heaven, Christ's Victorie on Earth, Christ's Triumph over Death, and Minor Poems. With Memorial-Introduction and Notes. One Vol.

Complete Collected Poems. With Memorial-Introduction and Notes, Steel Portrait, Index of First Lines, and Glossarial Index, &c. Three Vols.

4. Sidney's (*Sir Philip*)

Complete Poetical Works, including all those in "Arcadia." With Portrait, Memorial-Introduction, Essay on the Poetry of Sidney, and Notes. Three Vols.

5. Donne's (*Dr. John*)

Complete Poetical Works, including the Satires and various from MSS. With Memorial-Introduction and Notes.

[In the press.

2. Davies' (*Sir John*)

Complete Poetical Works, including Psalms I. to L. in Verse, and other hitherto Unpublished MSS., for the first time Collected and Edited. With Memorial-Introduction and Notes. Two Vols.

3. Herrick's (*Robert*) *Hesperides, Noble Numbers, and*

"*Other volumes are in active preparation.*

Crown 8vo, cloth extra, with Illustrations, 6s.

Fairholt's Tobacco:

Its History and Associations; with an Account of the Plant and its Manufacture, and its Modes of Use in all Ages and Countries. By F. W. FAIRHOLT, F.S.A. A New Edition, with Coloured Frontispiece and upwards of 100 Illustrations by the Author.

"*A very pleasant and instructive history of tobacco and its associations, which we cordially recommend alike to the votaries and to the enemies of the much-maligned but certainly not neglected weed. . . . Full of interest and information.*"—DAILY NEWS.

Crown 8vo, cloth extra, with Illustrations, 4s. 6d.

Faraday's Chemical History of a Candle.

Lectures delivered to a Juvenile Audience. A New Edition. Edited by W. CROOKES, F.C.S. With numerous Illustrations.

Crown 8vo, cloth extra, with Illustrations, 4s. 6d.

Faraday's Various Forces of Nature.

A New Edition. Edited by W. CROOKES, F.C.S. With numerous Illustrations.

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.

Finger-Ring Lore:

Historical, Legendary, and Anecdotal.—Earliest Notices; Superstitions; Ring Investiture, Secular and Ecclesiastical; Betrothal and Wedding Rings; Ring-tokens; Memorial and Mortuary Rings; Posy-Rings; Customs and Incidents in Connection with Rings; Remarkable Rings, &c. By WILLIAM JONES, F.S.A. With Hundreds of Illustrations of Curious Rings of all Ages and Countries.

"Enters fully into the whole subject, and gives an amount of information and general reading in reference thereto which is of very high interest. The book is not only a sort of history of finger-rings, but is a collection of anecdotes in connection with them. . . . The volume is admirably illustrated, and altogether affords an amount of amusement and information which is not otherwise easily accessible."—SCOTSMAN.

"One of those gossiping books which are as full of amusement as of instruction."—ATHENÆUM.

THE RUSKIN GRIMM.—Square crown 8vo, cloth extra, 6s. 6d.; gilt edges, 7s. 6d.

German Popular Stories.

Collected by the Brothers GRIMM, and Translated by EDGAR TAYLOR. Edited, with an Introduction, by JOHN RUSKIN. With 22 Illustrations after the inimitable designs of GEORGE CRUIKSHANK. Both Series Complete.

"The illustrations of this volume . . . are of quite sterling and admirable art, of a class precisely parallel in elevation to the character of the tales which they illustrate; and the original etchings, as I have before said in the Appendix to my 'Elements of Drawing,' were unrivalled in masterfulness of touch since Rembrandt (in some qualities of delineation, unrivalled even by him). . . . To make somewhat enlarged copies of them, looking at them through a magnifying glass, and never putting two lines where Cruikshank has put only one, would be an exercise in decision and severe drawing which would leave afterwards little to be learnt in schools."—Extract from Introduction by JOHN RUSKIN.

One Vol. crown 8vo, cloth extra, 9s.

Gilbert's (W. S.) Original Plays:

"A Wicked World," "Charity," "The Palace of Truth," "Pygmalion," "Trial by Jury," &c.

"His workmanship is in its way perfect; it is very sound, very even, very well sustained, and excellently balanced throughout."—OBSERVER.

One Shilling Monthly, Illustrated by ARTHUR HOPKINS.
The Gentleman's Magazine.

Edited by SYLVANUS URBAN, Gentleman.

IN seeking to restore the "GENTLEMAN'S MAGAZINE" to the position it formerly held, the Publishers do not lose sight of the changed conditions under which it now appears. While maintaining an historical continuity which dates back to the reign of George the Second, there will be no attempt to burden the present with the weight of a distant past, or to adhere slavishly to traditions the application of which is unsuited to the altered conditions of society at the present time. It is sought to render the Magazine to the gentleman of to-day what in earlier times it proved to the gentleman of a past generation. New features will be introduced to take the place of those which disappear; in the most important respects, however, the connecting links between the present and the past will be closest. Biography and History, which have always formed a conspicuous portion of the contents, will retain the prominence assigned them, and will be treated with the added breadth that springs from increased familiarity with authorities and more exact appreciation of the province of the Biographer and the Historian. Science, which confers upon the age special eminence, will have its latest conclusions and forecasts presented in a manner which shall bring them within the grasp of the general reader. The philosophical aspect of Politica, the matters which affect Imperial interests, will be separated from the rivalries of party, and will receive a due share of attention. Archaeology (under which comprehensive head may be included Genealogy, Topography, and other similar matters), Natural History, Sports and Adventure, Poetry, Belles Lettres, Art in all its manifestations, will constitute a portion of the contents; and Essays upon social subjects will, as heretofore, be interspersed. Under the head of Table Talk matters of current interest will be discussed, and facts of historic value will be preserved. A Work of Fiction by some novelist of highest position will run through the pages of the Magazine, and will be illustrated by artists of known excellence. With a full sense of what is involved in their promise, and with a firm resolution to abide by their pledges, the Publishers undertake to spare no exertion that is necessary to secure the highest class of contributions, to place the Magazine in the first rank of serials, and to fit it to take its place on the table and on the shelves of all classes of cultivated Englishmen.

* Now ready, the Volume for January to June, 1877, cloth extra, price 8s. 6d.; and Cases for binding, price 2s. each.

Demy 4to, cloth extra, with Illustrations, 31s. 6d.

Gillray the Caricaturist:

The Story of his Life and Times, with Anecdotal Descriptions of his Engravings. Edited by THOMAS WRIGHT, Esq., M.A., F.S.A. With 83 full-page Plates, and numerous Wood Engravings.

Crown 8vo, cloth extra, with a Map, 3s. 6d.

Gold;

or, Legal Regulations for the Standard of Gold and Silver Ware in the different Countries of the World. Translated from the German of STUDNITZ by MRS. BREWER, and Edited, with additions, by EDWIN W. STREETER.

Crown 8vo, cloth gilt and gilt edges, 7s. 6d.

The Golden Treasury of Thought:

AN ENCYCLOPÆDIA OF QUOTATIONS from Writers of all Times and Countries. Selected and Edited by THEODORE TAYLOR.

Square 16mo (Tauchnitz size), cloth extra, 2s. per volume.

The Golden Library:

Bayard Taylor's Diversions of the Echo Club.

The Book of Clerical Anecdotes.

Byron's Don Juan.

Carlyle (Thomas) on the Choice of Books. With a Memoir. 1s. 6d.

Emerson's Letters and Social Aims.

Godwin's (William) Lives of the Necromancers.

Holmes's Autocrat of the Breakfast Table. With an Introduction by G. A. SALA.

Holmes's Professor at the Breakfast Table.

Hood's Whims and Oddities. Complete. With all the original Illustrations.

Irving's (Washington) Tales of a Traveller.

Irving's (Washington) Tales of the Alhambra.

Jesse's (Edward) Scenes and Occupations of Country Life.

Lamb's Essays of Elia. Both Series Complete in One Vol.

Leigh Hunt's Essays : A Tale for a Chimney Corner, and other Pieces. With Portrait, and Introduction by EDMUND OLLIER

"A series of excellently printed and carefully annotated volumes, handy in size, and altogether attractive." —BOOKSELLER.

Mallory's (Sir Thomas)

Mort d'Arthur : The Stories of King Arthur and of the Knights of the Round Table. Edited by B. MONTGOMERIE RANKING.

Pascal's Provincial Letters. A New Translation, with Historical Introduction and Notes, by T. MCRIE, D.D., LL.D.

Pope's Complete Poetical Works.

Rocheſoucauld's Maxims and Moral Reflections. With Notes, and an Introductory Essay by SAINTE-BEUVE.

St. Pierre's Paul and Virginia, and the Indian Cottage. Edited, with Life, by the Rev. E. CLARKE.

Shelley's Early Poems and Queen Mab, with Essay by LEIGH HUNT.

Shelley's Later Poems : Laon and Cythna, &c.

Shelley's Posthumous Poems, the Shelley Papers, &c.

Shelley's Prose Works, including A Refutation of Deism, Zastrozzi, St. Irvyne, &c.

White's Natural History of Selborne. Edited, with additions, by THOMAS BROWN, F.L.S.

Small 8vo, cloth gilt, 6s.

Gosse's King Erik :

A Tragedy. By EDMUND W. GOSSE. Vignette by W. B. SCOTT.

"We have seldom seen so marked an advance in a second book beyond a first. Its merits are solid and of a very high order." —ACADEMY.

Small 8vo, cloth gilt, 5s.

Gosse's On Viol and Flute.

Second Edition. With a Vignette by W. B. SCOTT.

Half-bound, paper boards, 21s.; or elegantly half-bound crimson morocco, gilt, 25s.

The Graphic Portfolio.

Fifty Engravings from "The Graphic," most carefully printed on the finest plate paper (18 in. by 15 in.) from the Original Engravings. The Drawings are by S. L. FILDES, HELEN PATERSON, HUBERT HERKOMER, SYDNEY HALL, E. J. GREGORY, G. D. LESLIE, W. SMALL, G. DU MAURIER, Sir JOHN GILBERT, G. J. PINWELL, CHARLES GREEN, G. DURAND, M. E. EDWARDS, A. B. HOUGHTON, H. S. MARKS, F. W. LAWSON, H. WEIGALL, and others.

"Contains some of the choicest specimens, both of drawing and wood-engraving. Admirable in details and expression, and engraved with rare delicacy."—DAILY NEWS.

Demy 8vo, cloth extra, with Illustrations, 21s.

Greeks and Romans (The Life of the),

Described from Antique Monuments. By ERNST GUHL and W. KONER. Translated from the Third German Edition, and Edited by Dr. F. HUEFFER. With 545 Illustrations.

Crown 8vo, cloth extra, gilt, with Illustrations, 7s. 6d.

Greenwood's Low-Life Deeps :

An Account of the Strange Fish to be found there; including "The Man and Dog Fight," with much additional and confirmatory evidence; "With a Tally-Man," "A Fallen Star," "The Betting Barber," "A Coal Marriage," &c. By JAMES GREENWOOD. With Illustrations in tint by ALFRED CONCANEN.

Crown 8vo, cloth extra, gilt, with Illustrations, 7s. 6d.

Greenwood's Wilds of London :

Descriptive Sketches, from Personal Observations and Experience, of Remarkable Scenes, People, and Places in London. By JAMES GREENWOOD. With 12 Tinted Illustrations by ALFRED CONCANEN.

"Mr. James Greenwood presents himself once more in the character of 'one whose delight it is to do his humble endeavour towards exposing and extirpating social abuses and those hole-and-corner evils which afflict society.'"—SATURDAY REVIEW.

Crown 8vo, cloth extra, gilt, with Illustrations, 4s. 6d.

Guyot's Earth and Man;

or, Physical Geography in its Relation to the History of Mankind. With Additions by Professors AGASSIZ, PIERCE, and GRAY. 12 Maps and Engravings on Steel, some Coloured, and a copious Index.

Crown 8vo, cloth extra, 6s.

Hake's New Symbols:

Poems. By THOMAS GORDON HAKE.

"The entire book breathes a pure and ennobling influence, shows welcome originality of idea and illustration, and yields the highest proof of imaginative faculty and mature power of expression."—ATHENAEUM.

Medium 8vo, cloth extra, gilt, with Illustrations, 7s. 6d.

Hall's (Mrs. S. C.) Sketches of Irish

Character. With numerous Illustrations on Steel and Wood by DANIEL MACLISE, Sir JOHN GILBERT, W. HARVEY, and G. CRUIKSHANK.

"The Irish Sketches of this lady resemble Miss Mitford's beautiful English Sketches in 'Our Village,' but they are far more vigorous and picturesque and bright."—BLACKWOOD'S MAGAZINE.

Three Vols. royal 4to, cloth boards, £6 6s.

Historical Portraits;

Upwards of 430 Engravings of Rare Prints. Comprising the Collections of RODD, RICHARDSON, CAULFIELD, &c. With Descriptive Text to every Plate, giving a brief outline of the most important Historical and Biographical Facts and Dates connected with each Portrait, and references to original Authorities.

Two Vols. 8vo, cloth extra, with Illustrations, 36s.

Haydon's Correspondence & Table-Talk.

With a Memoir by his Son, FREDERIC WORDSWORTH HAYDON. Comprising a large number of hitherto Unpublished Letters from KEATS, WILKIE, SOUTHEY, WORDSWORTH, KIRKUP, LEIGH HUNT, LANDSEER, HORACE SMITH, Sir G. BEAUMONT, GOETHE, MRS. SIDDONS, Sir WALTER SCOTT, TALFOURD, JEFFREY, Miss MITFORD, MACREADY, Mrs. BROWNING, LOCKHART, HALLAM, and others. With 23 Illustrations, including Facsimiles of many interesting Sketches, Portraits of HAYDON by KEATS and WILKIE, and HAYDON's Portraits of WILKIE, KEATS, and MARIA FOOTE.

"There can, we think, be no question of its interest in a purely biographical sense, or of its literary merit. The letters and table-talk form a most valuable contribution to the social and artistic history of the time."—PALL MALL GAZETTE.

Crown 8vo, cloth extra, gilt, 7s. 6d.

Hood's (Thomas) Choice Works,

In Prose and Verse. Including the CREAM OF THE COMIC ANNUALS. With Life of the Author, Portrait, and over Two Hundred original Illustrations.

"Not only does the volume include the better-known poems by the author, but also what is happily described as 'the Cream of the Comic Annuals.' Such delicious things as 'Don't you smell Fire!', 'The Parish Revolution,' and 'Huggins and Duggins,' will never want readers."—GRAPHIC.

Crown 8vo, cloth extra, with Photographic Portrait, 6s.

Hood's (Tom) Poems, Humorous and Pathetic. Edited, with a Memoir, by his Sister, FRANCES FRELING BRODERIP.

"There are many poems in the volume which the very best judge might well mistake for his father's work."—STANDARD.

"A very satisfactory contribution to light literature."—SUNDAY TIMES.

"The book is sad evidence of what might have been. Those who knew Hood will prize it; those who did not know him should get it, and they will find in it a sufficient reward. It is pure and good from first to last."—SCOTSMAN.

Square crown 8vo, in a handsome and specially-designed binding, gilt edges, 6s.

Hood's (Tom) From Nowhere to the North Pole: A Noah's Arkæological Narrative. With 25 Illustrations by W. BRUNTON and E. C. BARNES.

"The amusing letterpress is profusely interspersed with the jingling rhymes which children love and learn so easily. Messrs. Brunton and Barnes do full justice to the writer's meaning, and a pleasant result of the harmonious co-operation of author and artist could not be desired."—TIMES.

Crown 8vo, cloth extra, gilt, 7s. 6d.

Hook's (Theodore) Choice Humorous Works, including his Ludicrous Adventures, Bons-mots, Puns, and Hoaxes. With a new Life of the Author, Portraits, Fac-similes, and Illustrations.

Two Vols. royal 8vo, with Coloured Frontispieces, cloth extra, £2 5s.

Hope's Costume of the Ancients.

Illustrated in upwards of 320 Outline Engravings, containing Representations of Egyptian, Greek, and Roman Habits and Dresses.

"The substance of many expensive works, containing all that may be necessary to give to artists, and even to dramatic performers and to others engaged in classical representations, an idea of ancient costumes sufficiently ample to prevent their offending in their performances by gross and obvious blunders."

Crown 8vo, cloth extra, 7s.

Horne's Orion:

An Epic Poem, in Three Books. By RICHARD HENGIST HORNE.
With Photographic Portrait. Tenth Edition.

"Orion will be admitted, by every man of genius, to be one of the noblest, if not the very noblest, poetical work of the age. Its defects are trivial and conventional, its beauties intrinsic and supreme."—EDGAR ALLAN POE.

Atlas folio, half morocco, gilt, £5 5s.

The Italian Masters:

Autotype Facsimiles of Original Drawings in the British Museum.
With Critical and Descriptive Notes, Biographical and Artistic,
by J. COMYNS CARR.

"This splendid volume. . . Mr. Carr's choice of examples has been dictated by wide knowledge and fine tact. . . The majority have been reproduced with remarkable accuracy. Of the criticism which accompanies the drawings we have not hitherto spoken, but it is this which gives the book its special value."—PALL MALL GAZETTE.

Crown 8vo, cloth extra, with Illustrations, 10s. 6d.

Jennings' The Rosicrucians:

Their Rites and Mysteries. With Chapters on the Ancient Fire
and Serpent Worshippers, and Explanations of Mystic Symbols
in Monuments and Talismans of Primæval Philosophers. By
HARGRAVE JENNINGS. With upwards of 300 Illustrations.

Small 8vo, cloth extra, 6s.

Feux d'Esprit,

Written and Spoken, of the Later Wits and Humourists. Collected
and Edited by HENRY S. LEIGH.

"This thoroughly congenial piece of work . . . Mr. Leigh's claim to praise is threefold: he has performed the duty of taste with care and judgment; he has restored many stolen or strayed bons-mots to their rightful owners; and he has exercised his editorial functions delicately and sparingly."—DAILY TELEGRAPH.

Two Vols. 8vo, with 52 Illustrations and Maps, cloth extra, gilt, 14s.

Josephus's Complete Works.

Translated by WHISTON. Containing both "The Antiquities of the Jews," and "The Wars of the Jews."

Small 8vo, cloth extra, 6s.

Lamb's Poetry for Children, and Prince

Doris. Carefully reprinted [from the recently discovered unique copies.

Small 8vo, cloth, full gilt, gilt edges, with Illustrations, 6s.

Kavanagh's Pearl Fountain,

And other Fairy Stories. By BRIDGET and JULIA KAVANAGH.
With Thirty Illustrations by J. MOYR SMITH.

"Genuine new fairy stories of the old type, some of them as delightful as those of Grimm's 'German Popular Stories.' For the most part, the stories are downright, thorough-going fairy stories of the most admirable kind. . . . Mr. Moyr Smith's illustrations, too, are admirable. Look at that white rabbit. Anyone would see at the first glance that he is a rabbit with a mind, and a very uncommon mind too—that he is a fairy rabbit, and that he is posing as chief adviser to some one—without reading even a word of the story. Again, notice the fairy-like effect of the little picture of the fairy-bird 'Don't-forget-me,' flying away back into fairy-land. A more perfectly dream-like impression of fairy-land has hardly been given in any illustration of fairy tales within our knowledge."—*SPECTATOR.*

Crown 8vo, cloth extra, gilt, with Portraits, 7s. 6d.

Lamb's Complete Works,

In Prose and Verse, reprinted from the Original Editions, with many Pieces hitherto unpublished. Edited, with Notes and Introduction, by R. H. SHEPHERD. With Two Portraits and Facsimile of a page of the "Essay on Roast Pig."

"A complete edition of Lamb's writings, in prose and verse, has long been wanted, and is now supplied. The editor appears to have taken great pains to bring together Lamb's scattered contributions, and his collection contains a number of pieces which are now reproduced for the first time since their original appearance in various old periodicals."—*SATURDAY REVIEW.*

Crown 8vo, cloth extra, with numerous Illustrations, 10s. 6d.

Mary & Charles Lamb:

Their Poems, Letters, and Remains. With Reminiscences and Notes by W. CAREW HAZLITT. With HANCOCK'S Portrait of the Essayist, Facsimiles of the Title-pages of the rare First Editions of Lamb's and Coleridge's Works, and numerous Illustrations.

"Very many passages will delight those fond of literary trifles; hardly any portion will fail in interest for lovers of Charles Lamb and his sister."—*STANDARD.*

Demy 8vo, cloth extra, with Maps and Illustrations, 18s.

Lamont's Yachting in the Arctic Seas;

or, Notes of Five Voyages of Sport and Discovery in the Neighbourhood of Spitzbergen and Novaya Zemlya. By JAMES LAMONT, F.R.G.S. With numerous full-page Illustrations by Dr. LIVESAY.

"After wading through numberless volumes of icy fiction, concocted narrative, and spurious biography of Arctic voyagers, it is pleasant to meet with a real and genuine volume. . . . He shows much tact in recounting his adventures, and they are so interspersed with anecdotes and information as to make them anything but wearisome. . . . The book, as a whole, is the most important addition made to our Arctic literature for a long time."—*ATHENÆUM.*

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.

Life in London :

or, The History of Jerry Hawthorn and Corinthian Tom. With the whole of CRUIKSHANK's Illustrations, in Colours, after the Originals.

Small crown 8vo, cloth extra, 4s. 6d.

Linton's Joshua Davidson,

Christian and Communist. By E. LYNN LINTON. Sixth Edition, with a New Preface.

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.

Longfellow's Complete Prose Works.

Including "Outre Mer," "Hyperion," "Kavanagh," "The Poets and Poetry of Europe," and "Driftwood." With Portrait and Illustrations by VALENTINE BROMLEY.

Crown 8vo, cloth extra, gilt, with Illustrations, 7s. 6d.

Longfellow's Poetical Works.

Carefully Reprinted from the Original Editions. With numerous fine Illustrations on Steel and Wood.

"*Mr. Longfellow has for many years been the best known and the most read of American poets; and his popularity is of the right kind, and rightly and fairly won. He has not stooped to catch attention by artifice, nor striven to force it by violence. His works have faced the test of parody and burlesque (which in these days is almost the common lot of writings of any mark), and have come off unharmed.*"—SATURDAY REVIEW.

THE FRASER PORTRAITS.—Demy 4to, cloth gilt and gilt edges, with 83 characteristic Portraits, 31s. 6d.

MacLise's Gallery of Illustrious Literary

Characters. With Notes by Dr. MAGINN. Edited, with copious Additional Notes, by WILLIAM BATES, B.A.

"*One of the most interesting volumes of this year's literature.*"—TIMES.

"*Deserves a place on every drawing-room table, and may not unfitly be removed from the drawing-room to the library.*"—SPECTATOR.

Crown 8vo, cloth extra, with Illustrations, 2s. 6d.

Madre Natura v. The Moloch of Fashion.

By LUKE LIMNER. With 32 Illustrations by the Author. FOURTH EDITION, revised and enlarged.

"*Agreeably written and amusingly illustrated. Common sense and erudition are brought to bear on the subjects discussed in it.*"—LANCET.

Handsomely printed in facsimile, price 5s.

Magna Charta.

An exact Facsimile of the Original Document in the British Museum, printed on fine plate paper, nearly 3 feet long by 2 feet wide, with the Arms and Seals of the Barons emblazoned in Gold and Colours.

* * A full Translation, with Notes, on a large sheet, 6d.

Small 8vo, cloth extra, with Illustrations, 7s. 6d.

Mark Twain's Adventures of Tom Sawyer.

With One Hundred Illustrations.

"The earlier part of the book is to our thinking the most amusing thing Mark Twain has written. The humour is not always uproarious, but it is always genuine, and sometimes almost pathetic."—ATHENÆUM.

"A book to be read. There is a certain freshness and novelty about it, a practically romantic character, so to speak, which will make it very attractive."—SPECTATOR.

* * Also a Popular Edition, post 8vo, illustrated boards, at 2s.

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.

Mark Twain's Choice Works.

Revised and Corrected throughout by the Author. With Life, Portrait, and numerous Illustrations.

Post 8vo, illustrated boards, 2s.

Mark Twain's Pleasure Trip on the Continent of Europe. ("The Innocents Abroad," and "The New Pilgrim's Progress.")

Two Vols. crown 8vo, cloth extra, 18s.

Marston's (Dr. Westland) Dramatic and Poetical Works. Collected Library Edition.

"The 'Patrician's Daughter' is an oasis in the desert of modern dramatic literature, a real emanation of mind. We do not recollect any modern work in which states of thought are so freely developed, except the 'Torquato Tasso' of Goethe. The play is a work of art in the same sense that a play of Sophocles is a work of art; it is one simple idea in a state of gradual development." "The Favourite of Fortune" is one of the most important additions to the stock of English prose comedy that has been made during the present century."—TIMES.

Crown 8vo, cloth extra, 8s.

Marston's (Philip B.) All in All: Poems and Sonnets.

Crown 8vo, cloth extra, 8s.

Marston's (Philip B.) Song Tide,

And other Poems. Second Edition.

"This is a first work of extraordinary performance and of still more extraordinary promise. The youngest school of English poetry has received an important accession to its ranks in Philip Bourke Marston."—EXAMINER.

Handsomely half-bound, India Proofs, royal folio, £10; Large Paper copies, Artists' India Proofs, elephant folio, £20.

Modern Art :

A Series of superb Line Engravings, from the Works of Distinguished Painters of the English and Foreign Schools, selected from Galleries and Private Collections in Great Britain. With descriptive Text by JAMES DAFFORNE.

Crown 8vo, cloth extra, gilt, gilt edges, 7s. 6d.

Muses of Mayfair :

Vers de Société of the Nineteenth Century. Including Selections from TENNYSON, BROWNING, SWINBURNE, ROSSETTI, JEAN INGELOW, LOCKER, INGOLDSBY, HOOD, LYTTON, C. S. C., LANDOR, AUSTIN DOBSON, &c. Edited by H. C. PENNELL.

Crown 8vo, cloth extra, 6s., a New and Cheaper Edition of

The New Republic :

or, Culture, Faith, and Philosophy in an English Country House. By W. H. MALLOCK.

"The great charm of the book lies in the clever and artistic way the dialogue is managed, and the diverse and various expedients by which, whilst the love of thought on every page is kept at a high pitch, it never loses its realistic aspect. . . . It is giving high praise to a work of this sort to say that it absolutely needs to be taken as a whole, and that disjointed extracts here and there would entirely fail to convey any idea of the artistic unity, the careful and conscientious sequence of what is evidently the brilliant outcome of much patient thought and study. . . . Enough has now been said to recommend these volumes to any reader who desires something above the usual novel, something which will open up lanes of thought in his own mind, and insensibly introduce a higher standard into his daily life. . . . Here is novelty indeed, as well as originality, and to anyone who can appreciate or understand 'The New Republic,' it cannot fail to be a rare treat."—OBSEKVER.

* * * The ORIGINAL EDITION, in Two Vols. crown 8vo, 21s., may also be had.

Square 8vo, cloth extra, with numerous Illustrations, 9s.

North Italian Folk.

By MRS. COMYNS CARR. With Illustrations by RANDOLPH CALDECOTT.

MOORE'S HITHERTO UNCOLLECTED WRITINGS.

Crown 8vo, cloth extra, with Frontispiece, 9s.

*Prose and Verse—Humorous, Satirical,**and Sentimental—by THOMAS MOORE.* Chiefly from the Author's MSS., and all hitherto Inedited and Uncollected. Edited, with Notes, by RICHARD HERNE SHEPHERD.

"This volume is mainly derived from manuscript sources, and consists entirely of inedited and uncollected pieces in prose and verse. The Note Books and Common-place Books of Thomas Moore, together with a large mass of correspondence and the original draughts and manuscripts of his principal writings, have been for some time in the possession of the present publishers, and were found on examination to yield so much matter of permanent literary interest, that it was thought advisable to place them beyond reach or chance of loss in case of the future dispersion of these autographs. No piece, either in prose or verse, appears in this volume, which has already appeared in any of the editions of his collected works."

Crown 8vo, cloth extra, with Vignette Portraits, price 6s. per Vol.

*The Old Dramatists :**Ben Jonson's Works.*

With Notes, Critical and Explanatory, and a Biographical Memoir by WILLIAM GIFFORD. Edited by Col. CUNNINGHAM. Three Vols.

Chapman's Works.

Now First Collected. Complete in Three Vols. Vol. I. contains the Plays complete, including the doubtful ones; Vol. II. the Poems and Minor Translations, with an Introductory Essay by

*ALGERNON CHARLES SWINBURNE ; Vol. III. the Translations of the Iliad and Odyssey.**Marlowe's Works.*

Including his Translations. Edited, with Notes and Introduction, by Col. CUNNINGHAM. One Vol.

Massinger's Plays.

From the Text of WILLIAM GIFFORD. With the addition of the Tragedy of "Believe as you List." Edited by Col. CUNNINGHAM. One Vol.

Fcap. 8vo, cloth extra, 6s.

O'Shaughnessy's (Arthur) An Epic of Women, and other Poems. Second Edition.

Crown 8vo, cloth extra, 10s. 6d.

O'Shaughnessy's Lays of France.

(Founded on the "Lays of Marie.") Second Edition.

Fcap. 8vo, cloth extra, 7s. 6d.

O'Shaughnessy's Music and Moonlight :

Poems and Songs.

Crown 8vo, carefully printed on creamy paper, and tastefully bound in cloth for the Library, price 6s. each.

The Piccadilly Novels :

POPULAR STORIES BY THE BEST AUTHORS.

Antonina.

By WILKIE COLLINS.

Illustrated by Sir J. GILBERT and ALFRED CONCANEN.

Basil.

By WILKIE COLLINS.

Illustrated by Sir JOHN GILBERT and J. MAHONEY.

Hide and Seek.

By WILKIE COLLINS.

Illustrated by Sir JOHN GILBERT and J. MAHONEY.

The Dead Secret.

By WILKIE COLLINS.

Illustrated by Sir JOHN GILBERT and H. FURNESS.

Queen of Hearts.

By WILKIE COLLINS.

Illustrated by Sir J. GILBERT and A. CONCANEN.

My Miscellanies.

By WILKIE COLLINS.

With Steel Portrait, and Illustrations by A. CONCANEN.

The Woman in White.

By WILKIE COLLINS.

Illustrated by Sir J. GILBERT and F. A. FRASER.

The Moonstone.

By WILKIE COLLINS.

Illustrated by G. DU MAURIER and F. A. FRASER.

Man and Wife.

By WILKIE COLLINS.

Illustrated by WILLIAM SMALL.

Poor Miss Finch.

By WILKIE COLLINS.

Illustrated by G. DU MAURIER and EDWARD HUGHES.

Miss or Mrs.?

By WILKIE COLLINS.

Illustrated by S. L. FILDES and HENRY WOODS.

The New Magdalen.

By WILKIE COLLINS.

Illustrated by G. DU MAURIER and C. S. RANDS.

The Frozen Deep.

By WILKIE COLLINS.

Illustrated by G. DU MAURIER and J. MAHONEY.

The Law and the Lady.

By WILKIE COLLINS.

Illustrated by S. L. FILDES and SYDNEY HALL.

* Also a POPULAR EDITION of WILKIE COLLINS'S NOVELS, post 8vo, Illustrated boards, 2s. each.

Felicia.

By M. BETHAM-EDWARDS.

With a Frontispiece by W. BOWLES.

"A noble novel. Its teaching is elevated, its story is sympathetic, and the kind of feeling its perusal leaves behind is that more ordinarily derived from music or poetry than from prose fiction. Few works in modern fiction stand as high in our estimation as this."—SUNDAY TIMES.

THE PICCADILLY NOVELS—continued.
The Queen of Czernagk.
The Dark Corner.

"A work which possesses the very rare and valuable quality of novelty. . . . The scenes will be strange to most readers, and it many passages the aspects of Nature are very strikingly described. Moreover, the book is a study of a very curious and interesting class of society. A work which no one reader should miss, and which people will generally start with envy."—*SATURDAY REVIEW.*

Patricia Kendall.

By E. LYNN LINTON.

With a Frontispiece by G. DE MAYER.

"Graphic, forcible language, as well as keen social observation. Enough graphic portraiture and witty description to interest everybody for half-a-dozen novels of the ordinary kind."—*SATURDAY REVIEW.*

The Atonement of Lear Dundas.

By E. LYNN LINTON.

With a Frontispiece by HENRY WOODS.

"A poor woman and her daughter, in her boundless loyalty, her self-forgetting nature, that exactness of love which is akin to cruelty, and the fierce beauty which is courteous pride, Lear Dundas is a striking figure. In one quality she excels all us who measure up to her."—PAUL MALL.

The Evil Eye, and other Stories. By KATHARINE S. MACQUOID.

Illustrated by THOMAS R. MACQUOID and PERCY MACQUOID.

"Cleverly written, if not very interesting or vividly wrought, and quite finished enough to give a fair idea of artistic care and faculty. A word of commendation is merited by the illustrator."—*ACADEMY.*

Number Seventeen.

By HENRY KINGSLEY.

Oakshott Castle.

By HENRY KINGSLEY.

With a Frontispiece by SHIRLEY HODSON.

"A brisk and clear work void of sentiment—sentiment that braces instead of enervating—blown through all his work, and makes all their readers at once healthier and more glad."—*SPECTATOR.*

Open! Sesame!

By FLORENCE MARRYAT.

Illustrated by F. A. FRASER.

"A story which arouses and sustains the reader's interest to a higher degree than, perhaps, any of its author's former works."—*GRAPHIC.*

Whiteladies.

By MRS. OLIPHANT.

With Illustrations by A. HOPKINS and H. WOODS.

"A pleasant and readable book, written with practical ease and grace."—*TIMES.*

The Best of Husbands.

By JAMES PAYN.

Illustrated by J. MOYR SMITH.

Fallen Fortunes.

By JAMES PAYN.

Halves.

By JAMES PAYN.

With a Frontispiece by J. MAHONEY.

Walter's Word.

By JAMES PAYN.

Illustrated by J. MOYR SMITH.

"His novels are always commendable in the sense of art. They also possess another distinct claim to our liking: the girls in them are remarkably charming and true to nature, as most people, we believe, have the good fortune to observe nature represented by girls."—*SPECTATOR.*

THE PICCADILLY NOVELS—continued.

The Way we Live Now. By ANTHONY TROLLOPE.
With Illustrations.

The American Senator. By ANTHONY TROLLOPE.

"*Mr. Trollope has a true artist's idea of tone, of colour, of harmony: his pictures are one, and seldom out of drawing; he never strains after effect, is fidelity itself in expressing English life, is never guilty of caricature.*"—FORTNIGHTLY REVIEW.

Diamond Cut Diamond. By T. A. TROLLOPE.

"*Full of life, of interest, of close observation, and sympathy. . . . When Mr. Trollope paints a scene it is sure to be a scene worth painting.*"—SATURDAY REVIEW.

Bound to the Wheel. By JOHN SAUNDERS.

Guy Waterman. By JOHN SAUNDERS.

One Against the World. By JOHN SAUNDERS.

The Lion in the Path. By JOHN SAUNDERS.

"*A carefully written and beautiful story—a story of goodness and truth, which is yet as interesting as though it dealt with the opposite qualities. The author of this really clever story has been at great pains to work out all its details with elaborate conscientiousness, and the result is a very vivid picture of the ways of life and habits of thought of a hundred and fifty years ago. . . . Certainly a very interesting book.*"—TIMES.

Ready-Money Mortiboy. By W. BESANT and JAMES RICE.

* * READY-MONEY MORTIBOY may also be had in illustrated boards, at 2s.

My Little Girl. By W. BESANT and JAMES RICE.

The Case of Mr. Lucraft. By W. BESANT and JAMES RICE.

This Son of Vulcan. By W. BESANT and JAMES RICE.

With Harp and Crown. By W. BESANT and JAMES RICE.

The Golden Butterfly. By W. BESANT and JAMES RICE.

With a Frontispiece by F. S. WALKER.

"*'The Golden Butterfly' will certainly add to the happiness of mankind, for we defy anybody to read it with a gloomy countenance.*"—TIMES.

NEW NOVEL BY JUSTIN McCARTHY.

Two vols. 8vo, cloth extra, with Illustrations, 21s.

Miss Misanthrope.

By JUSTIN McCARTHY, Author of "Dear Lady Disdain," &c.
With 12 Illustrations by ARTHUR HOPKINS.

Crown 8vo, red cloth, extra, 5s. each.

Ouida's Novels.—Uniform Edition.

<i>Folle Farine.</i>	By OUIDA.	<i>Pascarel.</i>	By OUIDA.
<i>Idalia.</i>	By OUIDA.	<i>Puck.</i>	By OUIDA.
<i>Chandos.</i>	By OUIDA.	<i>Dog of Flanders.</i>	By OUIDA.
<i>Under Two Flags.</i>	By OUIDA.	<i>Strathmore.</i>	By OUIDA.
<i>Tricotrin.</i>	By OUIDA.	<i>Two Wooden Shoes</i>	By OUIDA.
<i>Cecil Castlemaine's Gage.</i>	By OUIDA.	<i>Signa.</i>	By OUIDA.
<i>Held in Bondage.</i>	By OUIDA.	<i>In a Winter City.</i>	By OUIDA.
		<i>Ariadnē.</i>	By OUIDA.

CHEAP EDITION OF OUIDA'S NEW NOVEL.

Crown 8vo, cloth extra (uniform with the other Volumes of the Series) 5s.

Ariadnē.

By OUIDA.

"Ouida's new story, 'Ariadnē,' is not only a great romance, but a great and consummate work of art, remarkable beyond anything which she has yet given us for the combination of simplicity, passion, severity, and beauty. The work stands on an altogether loftier level than anything previously attempted by its author. It is as complete and crowning a triumph of the skill of the writer that, out of materials so simple, with no accessories in the way of plot, and only four principal dramatis personæ, she should have wrought a result so rich in colour, so beautiful in proportions, as it is of the sculptor's skill that he should be able to transform the solid and shapeless marble into the counterfeit presentment of life. The pages are studded with epigrams and short and felicitous sayings, wherein much wisdom and knowledge of human nature are enshrined. In an aesthetic age like the present, the artistic element in the book will be generally a recommendation. It is as a work of art that 'Ariadnē' must be judged; and as such we may almost venture to pronounce it without fault or flaw in its beauty."—THE WORLD.

MRS. LINTON'S NEW NOVEL.

Two Vols. 8vo, cloth extra, with Illustrations, 21s.

The World Well Lost.

By E. LYNN LINTON, Author of "Patricia Kemball," &c. With 12 Illustrations by HENRY FRENCH and J. LAWSON.

MISS JEAN MIDDLEMASS'S NEW NOVEL.

Three Vols. crown 8vo, at every Library.

Touch and Go.

By JEAN MIDDLEMASS.

Post 8vo, illustrated boards, 2s. each.

Cheap Editions of Popular Novels.

[WILKIE COLLINS' NOVELS may also be had in cloth limp at 2s 6d. See, too, the PICCADILLY NOVELS, for Library Editions.]

<i>The Woman in White.</i>	By WILKIE COLLINS.
<i>Antonina.</i>	By WILKIE COLLINS.
<i>Basil.</i>	By WILKIE COLLINS.
<i>Hide and Seek.</i>	By WILKIE COLLINS.
<i>The Dead Secret.</i>	By WILKIE COLLINS.
<i>The Queen of Hearts.</i>	By WILKIE COLLINS.
<i>My Miscellanies.</i>	By WILKIE COLLINS.
<i>The Moonstone.</i>	By WILKIE COLLINS.
<i>Man and Wife.</i>	By WILKIE COLLINS.
<i>Poor Miss Finch.</i>	By WILKIE COLLINS.
<i>Miss or Mrs.?</i>	By WILKIE COLLINS.
<i>The New Magdalen.</i>	By WILKIE COLLINS.
<i>The Frozen Deep.</i>	By WILKIE COLLINS.
<i>The Law and the Lady.</i>	By WILKIE COLLINS.
<i>Ready-Money Mortiboy.</i> By WALTER BESANT and JAMES RICE.	
<i>The Golden Butterfly.</i>	By the Authors of "Ready-Money Mortiboy."
<i>This Son of Vulcan.</i>	By the Authors of "Ready-Money Mortiboy."
<i>My Little Girl.</i>	By the Authors of "Ready-Money Mortiboy."
<i>The Case of Mr. Lucraft.</i>	By the Authors of "Ready-Money Mortiboy."
<i>With Harp and Crown.</i>	By the Authors of "Ready-Money Mortiboy."
<i>The Adventures of Tom Sawyer.</i>	By MARK TWAIN.
<i>A Pleasure Trip on the Continent of Europe.</i>	By MARK TWAIN.
<i>Oakshott Castle.</i>	By HENRY KINGSLEY.
<i>Bound to the Wheel.</i>	By JOHN SAUNDERS.
<i>Guy Waterman.</i>	By JOHN SAUNDERS.
<i>One Against the World.</i>	By JOHN SAUNDERS.
<i>The Lion in the Path.</i>	By JOHN and KATHERINE SAUNDERS.

-
- Two Vols. 8vo, cloth extra, with Illustrations, 10s. 6d.
Plutarch's Lives of Illustrious Men.
 Translated from the Greek, with Notes Critical and Historical, and a Life of Plutarch, by JOHN and WILLIAM LANGHORNE. New Edition, with Medallion Portraits.
-
- Crown 8vo, cloth extra, with Portrait and Illustrations, 7s. 6d.
Poe's Choice Prose and Poetical Works.
 With BAUDELAIRE'S "Essay."
"Poe stands as much alone among verse-writers as Salvator Rosa among painters."—SPECTATOR.
-
- Small 8vo, cloth extra, with Illustrations, 3s. 6d.
The Prince of Argolis :
 A Story of the Old Greek Fairy Time. By J. MOYR SMITH. With 130 Illustrations by the Author.

-
- Demy 8vo, cloth extra, 12s. 6d.
Proctor's Myths and Marvels of Astronomy. By RICHARD A. PROCTOR, Author of "Other Worlds than Ours," &c.
"The chief charm of Astronomy, with many, does not reside in the wonders revealed to us by the science, but in the lore and legends connected with its history, the strange fancies with which in old times it has been associated, the half-forgotten myths to which it has given birth. In our own times, also, Astronomy has had its myths and fancies, its wild inventions and startling paradoxes. My object in the present series of papers has been to collect together the most interesting of these old and new Astronomical Myths, associating with them, in due proportion, some of the chief Marvels which recent Astronomy has revealed to us. To the former class belong the subjects of the first four and the last five essays of the present series; while the remaining essays belong to the latter category. Throughout I have endeavoured to avoid technical expressions on the one hand, and ambiguous phraseology (sometimes resulting from the attempt to avoid technicality) on the other. I have, in fact, sought to present my subjects as I should wish to have matters outside the range of my special branch of study presented for my own reading.—RICHARD A. PROCTOR."
-

- Crown 8vo, cloth extra, 5s.
Prometheus the Fire-Giver :
 An attempted Restoration of the Lost First Part of the Trilogy of Æschylus.
-

- Crown 8vo, cloth extra, with Portrait and Facsimile, 12s. 6d.
The Final Reliques of Father Prout.
 Collected and Edited, from MSS. supplied by the family of the Rev. FRANCIS MAHONY, by BLANCHARD JERROLD.

In Two Series, small 4to, blue and gold, gilt edges, 6s. each.

Puniana;

or, Thoughts Wise and Other-Why's. A New Collection of Riddles, Conundrums, Jokes, Sells, &c. In Two Series, each containing 3000 of the best Riddles, 10,000 most outrageous Puns, and upwards of Fifty beautifully executed Drawings by the Editor, the Hon. HUGH ROWLEY. Each Series is Complete in itself.

"A witty, droll, and most amusing work, profusely and elegantly illustrated."
—STANDARD.

Crown 8vo, cloth extra, gilt, 7s. 6d.

The Pursuivant of Arms;

or, Heraldry founded upon Facts. A Popular Guide to the Science of Heraldry. By J. R. PLANCHÉ, Esq., Somerset Herald. With Coloured Frontispiece, Plates, and 200 Illustrations.

Crown 8vo, cloth extra, 7s. 6d.

Rabelais' Works.

Faithfully Translated from the French, with variorum Notes, and numerous Characteristic Illustrations by GUSTAVE DORÉ.

Crown 8vo, cloth gilt, with numerous Illustrations, and a beautifully executed Chart of the various Spectra, 7s. 6d., a New Edition of *Rambosson's Astronomy*.

By J. RAMBOSSON, Laureate of the Institute of France. Translated by C. B. PITMAN. Profusely Illustrated.

Crown 8vo, cloth extra, 6s.

Red-Spinner's By Stream and Sea:

A Book for Wanderers and Anglers. By WILLIAM SENIOR (RED-SPINNER).

"Mr. Senior has long been known as an interesting and original essayist. He is a keen observer, a confessed lover of 'the gentle sport,' and combines with a fine picturesqueness touch a quaint and efficient humour. All these qualities come out in a most attractive manner in this delightful volume. . . . It is pre-eminently a bright and breezy book, full of nature and odd out-of-the-way references. . . . We can conceive of no better book for the holiday tour or the seaside."—NONCONFORMIST.
"Very delightful reading; just the sort of book which an angler or a rambler will be glad to have in the side pocket of his jacket. Altogether, 'By Stream and Sea' is one of the best books of its kind which we have come across for many a long day."—OXFORD UNIVERSITY HERALD.

Handsomely printed, price 5s.

The Roll of Battle Abbey;

or, A List of the Principal Warriors who came over from Normandy with William the Conqueror, and Settled in this Country, A.D. 1066-7. Printed on fine plate paper, nearly three feet by two, with the principal Arms emblazoned in Gold and Colours.

In 4to, very handsomely printed, extra gold cloth, 12s.
The Roll of Caerlaverock.

The Oldest Heraldic Roll ; including the Original Anglo-Norman Poem, and an English Translation of the MS. in the British Museum. By THOMAS WRIGHT, M.A. The Arms emblazoned in Gold and Colours.

Crown 8vo, cloth extra, 7s. 6d.
Memoirs of the Sanson Family :

Seven Generations of Executioners. By HENRI SANSON. Translated from the French, with Introduction, by CAMILLE BARRÈRE. "A faithful translation of this curious work, which will certainly repay perusal—not on the ground of its being full of horrors, for the original author seems to be rather ashamed of the technical aspect of his profession, and is commendably reticent as to its details; but because it contains a lucid account of the most notable causes celebrated from the time of Louis XIV. to a period within the memory of persons still living. . . . Can scarcely fail to be extremely entertaining."—DAILY TELEGRAPH.

Crown 8vo, cloth extra, profusely Illustrated, 4s. 6d. each.
The "Secret Out" Series.

The Volumes are as follows :
The Art of Amusing :

A Collection of Graceful Arts, Games, Tricks, Puzzles, and Charades. By FRANK BELLEW. 300 Illustrations.

Hanky-Panky :

Very Easy Tricks, Very Difficult Tricks, White Magic, Sleight of Hand. Edited by W. H. CREMER. 200 Illustrations.

Magician's Own Book :

Performances with Cups and Balls, Eggs, Hats, Handkerchiefs, &c. All from Actual Experience. Edited by W. H. CREMER. 200 Illustrations.

DYCE'S SHAKESPEARE.—In 9 vols. 8vo, cloth extra, £4 10s.

The Works of Shakespeare.

Edited by the Rev. ALEXANDER DYCE. A New Edition, being the Third, with Mr. DYCE'S Final Corrections.

"* This edition is not a mere reprint of that which appeared in 1857, but presents a text very materially altered and amended from beginning to end, with a large body of critical Notes almost entirely new, and a Glossary, in which the language of the poet, his allusions to customs, &c. are fully explained.

"THE BEST TEXT OF SHAKESPEARE WHICH HAS YET APPEARED. Mr. Dyce's edition is a great work, worthy of his reputation, and for the present it contains the standard text."—TIMES.

Magic No Mystery :

Tricks with Cards, Dice, Balls, &c., with fully descriptive Directions ; the Art of Secret Writing ; the Training of Performing Animals, &c. With Coloured Frontispiece and many Illustrations.

The Merry Circle :

A Book of New Intellectual Games and Amusements. By CLARA BELLEW. Many Illustrations.

The Secret Out :

One Thousand Tricks with Cards, and other Recreations ; with Entertaining Experiments in Drawing-room or "White Magic." By W. H. CREMER. 300 Engravings.

In reduced facsimile, small 8vo, half Roxburghe, 10s. 6d.

The First Folio Shakespeare.

Mr. WILLIAM SHAKESPEARE's Comedies, Histories, and Tragedies. Published according to the true Original Copies. London, Printed by ISAAC IAGGARD and ED. BLOUNT, 1623.—An exact Reproduction of the extremely rare original, in reduced facsimile by a photographic process—ensuring the strictest accuracy in every detail. *A full prospectus will be sent upon application.*

"To Messrs. Chatto and Windus belongs the merit of having done more to facilitate the critical study of the text of our great dramatist than all the Shakespeare clubs and societies put together. A complete facsimile of the celebrated First Folio edition of 1623 for half-a-guinea is at once a miracle of cheapness and enterprise. Being in a reduced form, the type is necessarily rather diminutive, but it is as distinct as in a genuine copy of the original, and will be found to be as useful and far more handy to the student than the latter."—ATHENÆUM.

Post 8vo, with Illustrations, cloth extra, gilt edges, 18s.

The Lansdowne Shakespeare.

Beautifully printed in red and black, in small but very clear type. With engraved facsimile of DROESHOUT's Portrait, and 37 beautiful Steel Plates, after STOTHARD.

Two Vols. crown 8vo, cloth extra, 18s. .

The School of Shakspere.

Including "The Life and Death of Captain Thomas Stukeley," with a New Life of Stucley, from Unpublished Sources ; "Nobody and Somebody," "Histrionastix," "The Prodigal Son," "Jack Drum's Entertainement," "A Warning for Fair Women," with Reprints of the Accounts of the Murder ; and "Faire Em." Edited, with Introductions and Notes, and an Account of Robert Green and his Quarrels with Shakspere, by RICHARD SIMPSON, B.A., Author of "The Philosophy of Shakspere's Sonnets," "The Life of Campion," &c. With an Introduction by F. J. FURNIVALL.

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.

Signboards :

Their History. With Anecdotes of Famous Taverns and Remarkable Characters. By JACOB LARWOOD and JOHN CAMDEN HOTTON. With nearly 100 Illustrations.

"Even if we were ever so maliciously inclined, we could not pick out all Messrs. Larwood and Hotten's plums, because the good things are so numerous as to defy the most wholesale defreration."—TIMES.

Exquisitely printed in miniature, cloth extra, gilt edges, 2s. 6d.

The Smoker's Text-Book.

By J. HAMER, F.R.S.L.

Crown 8vo, cloth extra, gilt, with 10 full-page Tinted Illustrations, 7s. 6d.

Sheridan's Complete Works,

with Life and Anecdotes. Including his Dramatic Writings, printed from the Original Editions, his Works in Prose and Poetry, Translations, Speeches, Jokes, Puns, &c.; with a Collection of Sheridaniana.

"The editor has brought together within a manageable compass not only the seven plays by which Sheridan is best known, but a collection also of his poetical pieces which are less familiar to the public, sketches of unfinished dramas, selections from his reported witticisms, and extracts from his principal speeches. To these is prefixed a short but well-written memoir, giving the chief facts in Sheridan's literary and political career; so that, with this volume in his hand, the student may consider himself tolerably well furnished with all that is necessary for a general comprehension of the subject of it."—PALL MALL GAZETTE.

Crown 8vo, cloth extra, gilt, 6s. 6d.

The Slang Dictionary:

Etymological, Historical, and Anecdotal. An ENTIRELY NEW EDITION, revised throughout, and considerably Enlarged.

"We are glad to see the *Slang Dictionary* reprinted and enlarged. From a high scientific point of view this book is not to be despised. Of course it cannot fail to be amusing also. It contains the very vocabulary of unrestrained humour, and oddity, and grotesqueness. In a word, it provides valuable material both for the student of language and the student of human nature."—ACADEMY.

Crown 4to, uniform with "Chaucer for Children," with Coloured Illustrations, cloth gilt, 10s. 6d.

Spenser for Children.

By M. H. TOWRY. With Illustrations in Colours by WALTER J. MORGAN.

"In these transcripts the writer has endeavoured to preserve the thoughts and language of Spenser, while presenting the tales in a simple and continuous form. The work of one of our greatest poets has not been approached in an irreverent spirit, nor with any intention of vulgarising his fictions by relating them in a familiar and mocking manner—a style too often supposed to be that most attractive to the young."

Imperial 4to, containing 150 beautifully-finished full-page Engravings and Nine Vignettes, all tinted, and some illuminated in gold and colours, half-morocco, £9 9s.

Stothard's Monumental Effigies of Great Britain. With Historical Description and Introduction by JOHN KEMPE, F.S.A. A NEW EDITION, with a large body of Additional Notes by JOHN HEWITT.

* * * A few Large Paper copies, royal folio, with the arms illuminated in gold and colours, and the plates very carefully finished in body-colours, heightened with gold in the very finest style, half-morocco, £15 15s.

Crown 8vo, cloth extra, 9s.

Stedman's Victorian Poets:

Critical Essays. By EDMUND CLARENCE STEDMAN.

"We ought to be thankful to those who do critical work with competent skill and understanding, with honesty of purpose, and with diligence and thoroughness of execution. And Mr. Stedman, having chosen to work in this time, deserves the thanks of English scholars by these qualities and by something more; . . . he is faithful, studious, and discerning."—SATURDAY REVIEW.

Large 8vo, half-Roxburghe, with Illustrations, price 9s.

Stow's Survey of London.

Edited by W. J. THOMS, F.S.A. A New Edition, with Copper-plate Illustrations.

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.

Swift's Choice Works,

in Prose and Verse. With Memoir, Portrait, and Facsimiles of the Maps in the Original Edition of "Gulliver's Travels."

"The 'Tale of a Tub' is, in my apprehension, the masterpiece of Swift; certainly Rabelais has nothing superior, even in invention, nor anything so condensed, so pointed, so full of real meaning, of biting satire, of felicitous analogy. The 'Battle of the Books' is such an improvement on the similar combat in the *Lutrin*, that we can hardly own it as an imitation."—HALLAM.

"Swift's reputation as a poet has been in a manner obscured by the greater splendour, by the natural force and inventive genius, of his prose writings; but, if he had never written either the 'Tale of a Tub' or 'Gulliver's Travels,' his name merely as a poet would have come down to us, and have gone down to posterity, with well-earned honours."—HAZLITT.

Mr. Swinburne's Works :

The Queen Mother and Rosamond. Fcap. 8vo, 5s.

Atalanta in Calydon. A New Edition. Crown 8vo, 6s.

Chastelard. A Tragedy. Fcap. 8vo, 7s.

Poems and Ballads. Fcap. 8vo, 9s.

Notes on "Poems and Ballads." 8vo, 1s.

William Blake: A Critical Essay. With Facsimile Paintings. Demy 8vo, 16s.

Songs before Sunrise. Crown 8vo, 10s. 6d.

Bothwell:

A Tragedy. Two Vols. crown 8vo, 12s. 6d.

George Chapman:

An Essay. Crown 8vo, 7s.

Songs of Two Nations.

Crown 8vo, 6s.

Essays and Studies.

Crown 8vo, 12s.

Erechtheus:

A Tragedy. Crown 8vo, 6s.

Note of an English Republican on the Muscovite Crusade.

8vo, 1s.

A Note on Charlotte Brontë.

Crown 8vo, 6s.

MR. SWINBURNE'S NEW WORK.

Crown 8vo, cloth extra, 9s.

Poems and Ballads.

Second Series. By ALGERNON CHARLES SWINBURNE.

Fcap. 8vo, cloth extra, 3s. 6d.

Rossetti's (W. M.) Criticism upon Swinburne's "Poems and Ballads."

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.

*Strutt's Sports and Pastimes of the**People of England*; including the Rural and Domestic Recreations, May Games, Mummeries, Shows, Processions, Pageants, and Pompous Spectacles, from the Earliest Period to the Present Time. With 140 Illustrations. Edited by WILLIAM HONE.

* * A few Large Paper Copies, with an extra set of Copperplate Illustrations, carefully coloured by hand, from the Originals, 50s.

Medium 8vo, cloth extra, with Illustrations, 7s. 6d.

Dr. Syntax's Three Tours,

in Search of the Picturesque, in Search of Consolation, and in Search of a Wife. With the whole of ROWLANDSON's droll page Illustrations, in Colours, and Life of the Author by J. C. HOTTON.

Large post 8vo, cloth, full gilt, gilt top, with Illustrations, 12s. 6d.

Thackerayana :

Notes and Anecdotes. Illustrated by a profusion of Sketches by WILLIAM MAKEPEACE THACKERAY, depicting Humorous Incidents in his School-life, and Favourite Characters in the books of his everyday reading. With Hundreds of Wood Engravings and Five Coloured Plates, from Mr. Thackeray's Original Drawings.

"It would have been a real loss to bibliographical literature had copyright difficulties deprived the general public of this very amusing collection. One of Thackeray's habits, from his schoolboy days, was to ornament the margins and blank pages of the books he had in use with caricature illustrations of their contents. This gave special value to the sale of his library, and is almost cause for regret that it could not have been preserved in its integrity. Thackeray's place in literature is eminent enough to have made this an interest to future generations. The anonymous editor has done the best that he could to compensate for the lack of this. It is an admirable addendum, not only to his collected works, but also to any memoir of him that has been, or that is likely to be, written."—BRITISH QUARTERLY REVIEW.

Crown 8vo, cloth extra, gilt edges, with Illustrations, 7s. 6d.

Thomson's Seasons and Castle of Indolence.

With a Biographical and Critical Introduction by ALLAN CUNNINGHAM, and over 50 fine Illustrations on Steel and Wood.

Two Vols. crown 8vo, cloth boards, 18s.; Large Paper copies
(only 50 printed), 36s.

Cyril Tourneur's Collected Works,

Plays and Poems. Edited, with Critical Introduction and Notes,
by J. CHURTON COLLINS.

Crown 8vo, cloth extra, with Coloured Illustrations, 7s. 6d.

F. M. W. Turner's Life and Correspondence. Founded upon Letters and Papers furnished by his Friends and fellow Academicians. By WALTER THORNBURY. A New Edition, considerably enlarged. With numerous Illustrations in colours, facsimiled from Turner's original Drawings.

Taine's History of English Literature.

Translated by HENRY VAN LAUN. Four Vols. small 8vo, 30s.

** Also a New and Cheaper Edition, in Two Vols., crown 8vo, cloth extra, 15s.

Small 8vo, cloth gilt, with Portrait, 6s.

Thoreau: His Life and Aims.

A Study. By H. A. PAGE, Author of "The Life of Thomas De Quincey," &c.

EXTRACT FROM PREFACE.—"The nature-instinct in Thoreau was so strong that, as I believe, it may even do something to aid in the interpretation of certain phenomena of so distant a period as the Middle Age. I see a kind of real likeness between this so-called 'Stoic of America, with his unaffected love for the slave, his wonderful sympathies and attractions for the lower creatures, his simplicities, and his liking for the labour of the hand, and that St. Francis, whose life has recently been made fresh and real to us by the skilful pen of Mrs. Oliphant. All I claim for Thoreau is a disinterested and not a one-sided and prejudiced hearing."

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.

Timbs' Clubs and Club Life in London.

With Anecdotes of its famous Coffee-houses, Hostelries, and Taverns. By JOHN TIMBS, F.S.A. With numerous Illustrations.

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.

Timbs' English Eccentrics and Eccentricities: Stories of Wealth and Fashion, Delusions, Impostures, and Fanatic Missions, Strange Sights and Sporting Scenes, Eccentric Artists, Theatrical Folks, Men of Letters, &c. By JOHN TIMBS, F.S.A. With nearly 50 Illustrations.

Crown 8vo, cloth extra, 7s. 6d.

Trollope's A Peep Behind the Scenes at Rome. By T. ADOLPHUS TROLLOPE.

One Vol. crown 8vo, cloth extra, 7s. 6d.

Tom Taylor's Historical Plays.

"Clancarty," "Jeanne d'Arc," "Twixt Axe and Crown," "The Fool's Revenge," "Arkwright's Wife," "Anne Boleyn," "Plot and Passion."

* * The Plays may also be had separately, at rs. each.

Crown 4to, half-Roxburgh, 12s. 6d.

Vagabondiana;

or, Anecdotes of Mendicant Wanderers through the Streets of London ; with Portraits of the most Remarkable, drawn from the Life by JOHN THOMAS SMITH, late Keeper of the Prints in the British Museum. With Introduction by FRANCIS DOUCE, and Descriptive Text. With the Woodcuts and the 32 Plates, from the original Coppers.

Large crown 8vo, cloth antique, with Illustrations, 7s. 6d.

Walton and Cotton's Complete Angler;

or, The Contemplative Man's Recreation : being a Discourse of Rivers, Fishponds, Fish and Fishing, written by IZAAC WALTON ; and Instructions how to Angle for a Trout or Grayling in a clear Stream, by CHARLES COTTON. With Original Memoirs and Notes by Sir HARRIS NICOLAS, and 61 Copperplate Illustrations.

Carefully printed on paper to imitate the Original, 22 in. by 14 in., 2s.

Warrant to Execute Charles I.

An exact Facsimile of this important Document, with the Fifty-nine Signatures of the Regicides, and corresponding Seals.

Beautifully printed on paper to imitate the Original MS., price 2s.

Warrant to Execute Mary Q. of Scots.

An exact Facsimile, including the Signature of Queen Elizabeth, and a Facsimile of the Great Seal.

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.

Wright's Caricature History of the

Georges. (The House of Hanover.) With 400 Pictures, Caricatures, Squibs, Broadsides, Window Pictures, &c. By THOMAS WRIGHT, Esq., M.A., F.S.A.

Large post 8vo, cloth extra, gilt, with Illustrations, 7s. 6d.

Wright's History of Caricature and of the Grotesque in Art, Literature, Sculpture, and Painting, from the Earliest Times to the Present Day. By THOMAS WRIGHT, M.A., F.S.A. Profusely illustrated by F. W. FAIRHOLT, F.S.A.







